

# The ARCHITECTURAL RECORD

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# THE ARCHITECTURAL RECORD



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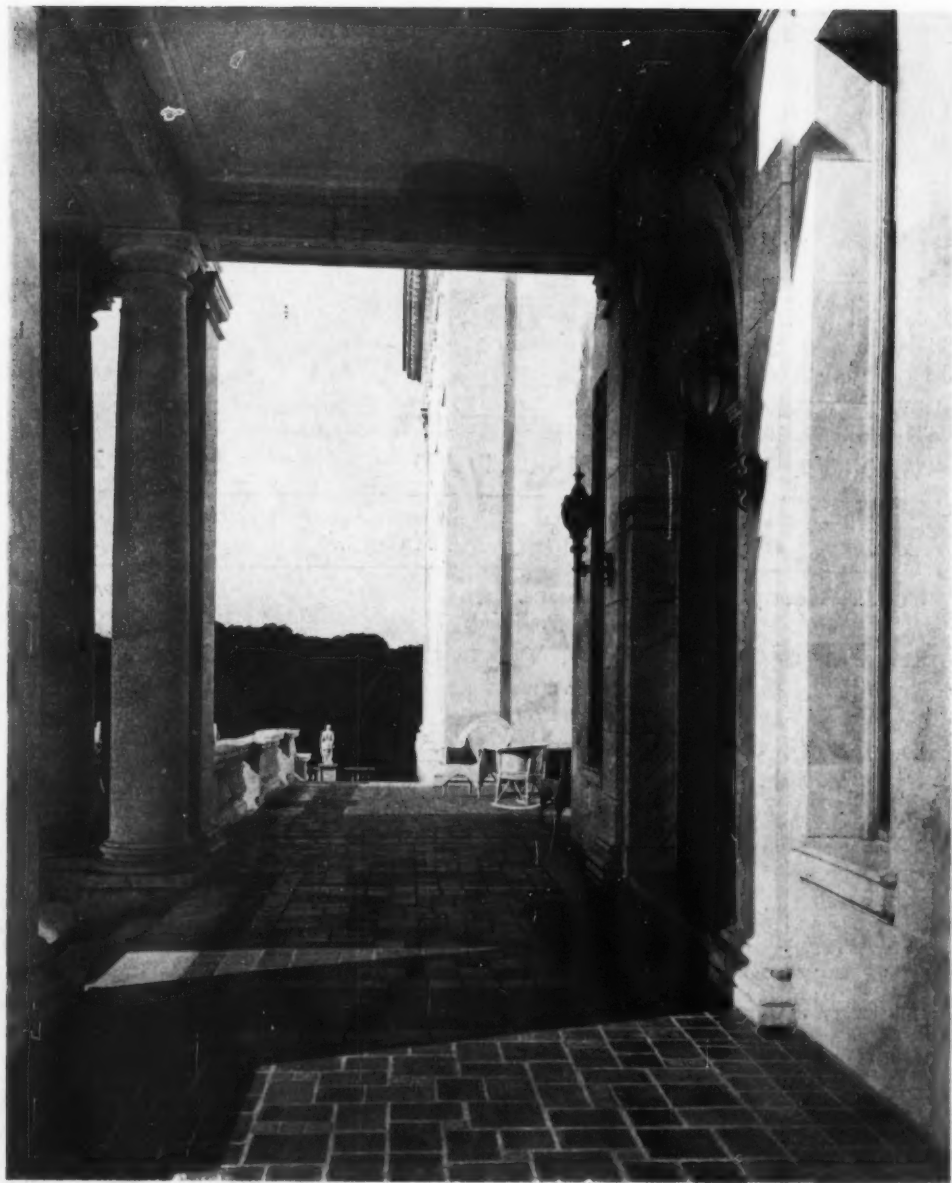
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ENTRANCE—RESIDENCE OF F. W.  
WOOLWORTH, ESQ., GLEN COVE,  
L. I. C. P. H. GILBERT, ARCHITECT.



# THE ARCHITECTURAL RECORD

VOLUME XLVII



NUMBER III

MARCH, 1920

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*The*  
RESIDENCE OF THE LATE  
F. W. WOOLWORTH, ESQ.



GLEN COVE, L. I.



C. H. P. GILBERT — ARCHITECT

*By* HERBERT CROLY

SINCE well-to-do Americans began to build costly country houses during the ninth decade of the last century the style and character of these houses has passed through a number of different phases. The first type consisted of the villa, erected usually on a rather limited site and situated on the sea-shore. It was, of course, the country house of a city business man, intended for occupancy only during a few months in the year. When these villas began to be built soon after 1880, conditions of life, even among rich people, were comparatively simple. The American millionaire was still much more interested

in making money than in spending it. He did not maintain a very large establishment, and his sea-shore residence was usually an informal rambling structure, belonging to no particular architectural style, surrounded at most by a few acres of land and in every way lacking in pretension and in social self-consciousness.

This particular phase did not last very long. American fortunes quickly increased during the eighties in number and in amount; and the increase was immediately reflected in domestic architecture. The typical country residence of the New York millionaire during the

last decade of the nineteenth century remained a villa, erected on a comparatively small acreage of land near the water and intended for occupation only during the very hot weather, but it became an elaborate, costly and even palatial villa. The type passed quickly from informality to formality, from a non-descript architectural style to many specific styles belonging to as many specific periods, and from a complete lack of social pretension to a conspicuous assertion of social position. Most of the houses of this type were situated in New York. They indicated clearly that the family of the American millionaire, if not the millionaire himself, had become interested in spending money and in reproducing in this country the manner, the way of life and the architectural scenery of rich Europeans of high social position.

The palatial villa did not, however, remain in favor for very long. The families of the millionaire soon demanded country houses in which it was pleasant and convenient to live during the spring and the fall as well as during the summer and which furnished to their owners a larger variety of interests and occupations, associated with life in the country. This demand jumped into prominence early in the present century, and it was immensely stimulated by the improvement of the automobile and the consequent diminution of distance as an impediment to social intercourse in the country. Millionaires began, consequently, to buy estates with considerable acreages, situated within motoring distances of the large cities, and they began to build on them houses which they proposed to occupy five or six months of the year. On the whole, these houses tended to lose the palatial appearance which characterized the villas of Newport, but they remained, of course, elaborate and costly residences which required for their operation and maintenance large numbers of servants, which provided the scenery for a life of some leisure, and which were occupied by people given over chiefly to country sports, such as hunting, polo and golf. In design these

houses were usually an improvement on their predecessors. They were less formal and less pretentious and occupied a more close relation to the lives of their occupants. Their architects were allowed to spend much more money on designing the approaches to the house and the lay-out of the grounds surrounding it than had formerly been the case.

The house of the late F. W. Woolworth, Esq., at Glen Cove, Long Island, occupies an interesting relation to the two different types of domestic architecture which are roughly sketched above. In most respects it belongs to the second class of country house. It is situated on a comparatively large acreage within motoring distance of New York, and the architect has given quite as much attention to the lay-out of the grounds as he did to the design of the house. But it also bears an interesting relationship to some of the larger of the Newport villas. It tends to be palatial in its dimensions and in the magnitude of its effects. It is an extremely formal building, which is entirely lacking in that homely atmosphere which surrounds many of the more modern country houses of comparatively rich people. It is designed rather to be seen and admired than to be lived in by a particular family with interests and occupations of its own associated with life in the country. On the other hand, its formality is simple and spacious. The architect has in the façades of the building carefully avoided any excess of ornamentation and he has in every aspect of his design, both inside and outside, been scrupulously correct.

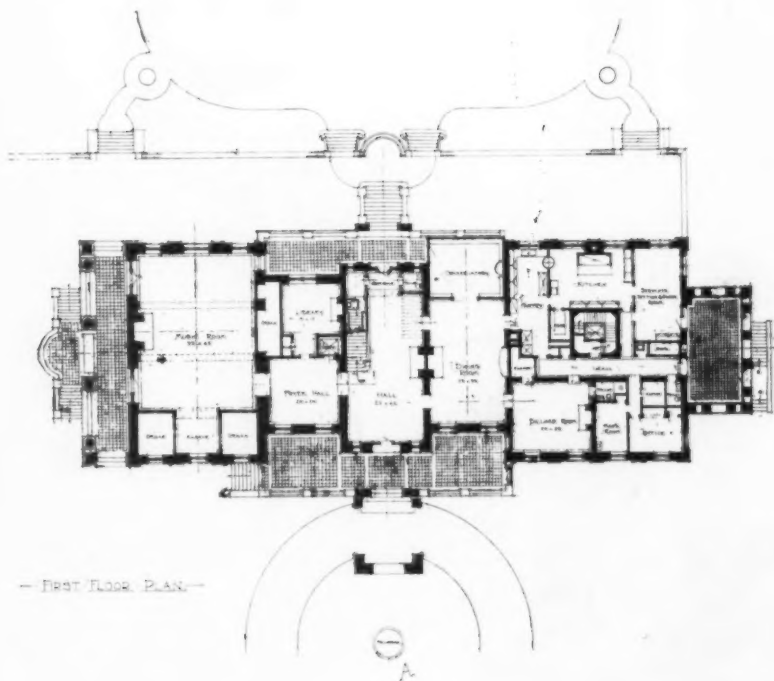
The estate consists of some well-wooded land overlooking the Sound. It is approached by a long winding driveway, lined by trees, which does not afford a view of the house until the visitor reaches a long oval court, lined by evergreens to which the scale of the house is nicely adjusted. The relation between the building and the formal approach to it is one of the most interesting aspects of the design. The house itself is one of the few successful examples of the flat-roofed residences in this country. A flat-roof, of course, forbids anything



BELVEDERE, FROM FRONT ENTRANCE—RESI-  
DENCE OF F. W. WOOLWORTH, ESQ., GLEN  
COVE, L. I. C. P. H. GILBERT, ARCHITECT.



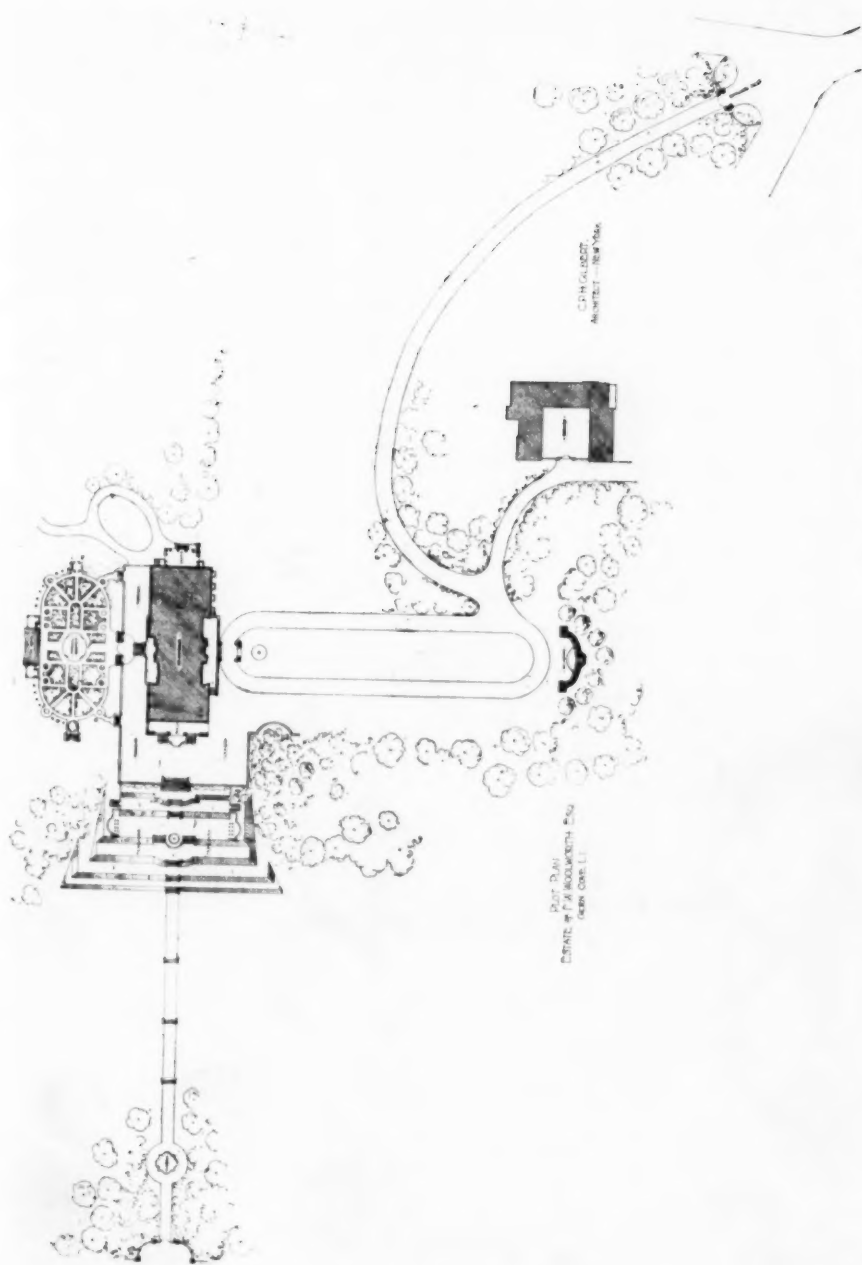
—SECOND FLOOR PLAN—



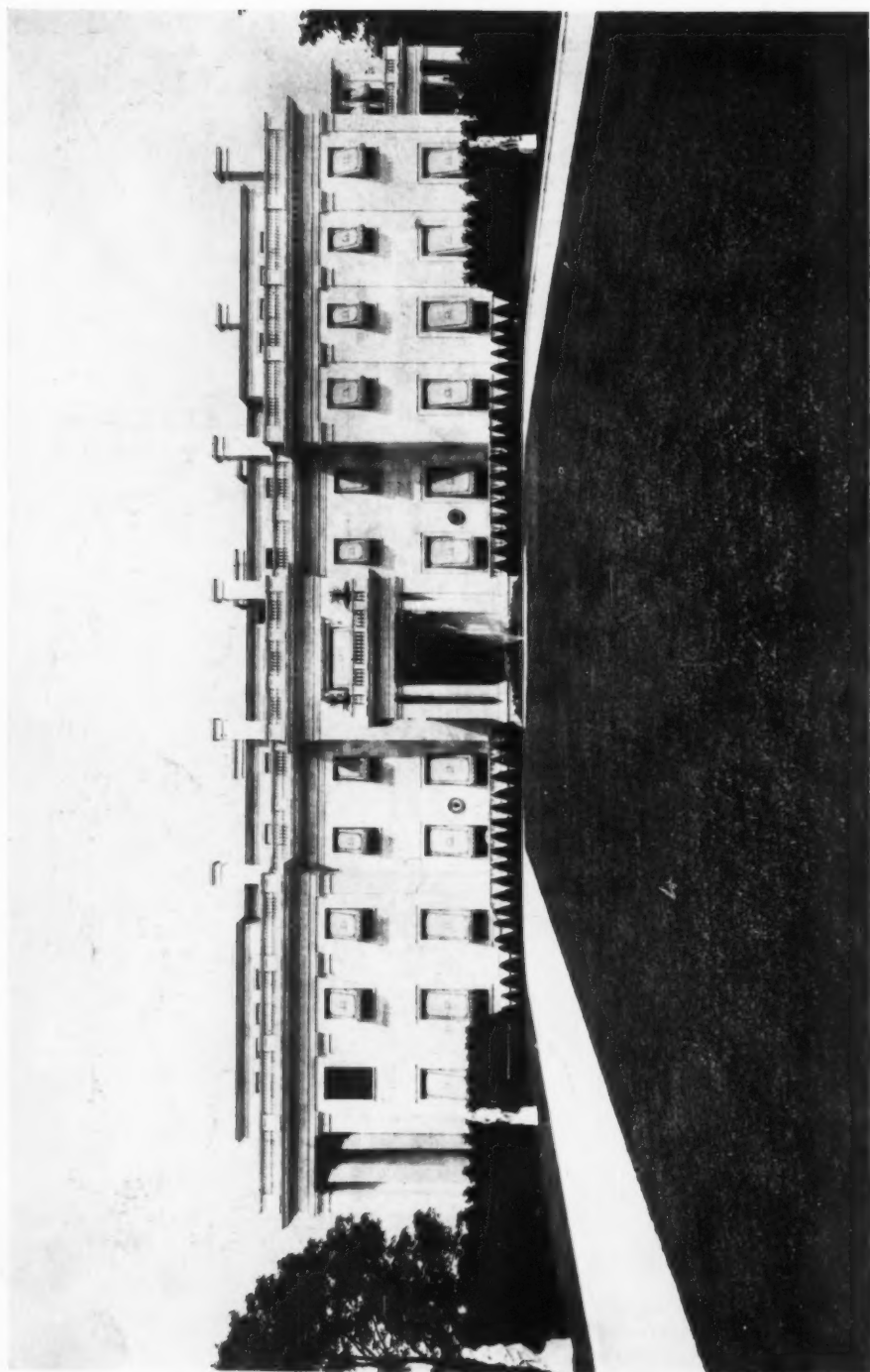
—FIRST FLOOR PLAN—

FLOOR PLANS—RESIDENCE OF F. W.  
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PLOT PLAN—RESIDENCE OF F. W. WOOLWORTH, ESQ.,  
GLEN COVE, L. I. C. P. H. GILBERT, ARCHITECT.



VUE FROM BELVEDERE—RESIDENCE OF F. W. WOOLWORTH,  
ESQ., GLEN COVE, L. I. C. P. H. GILBERT ARCHITECT.

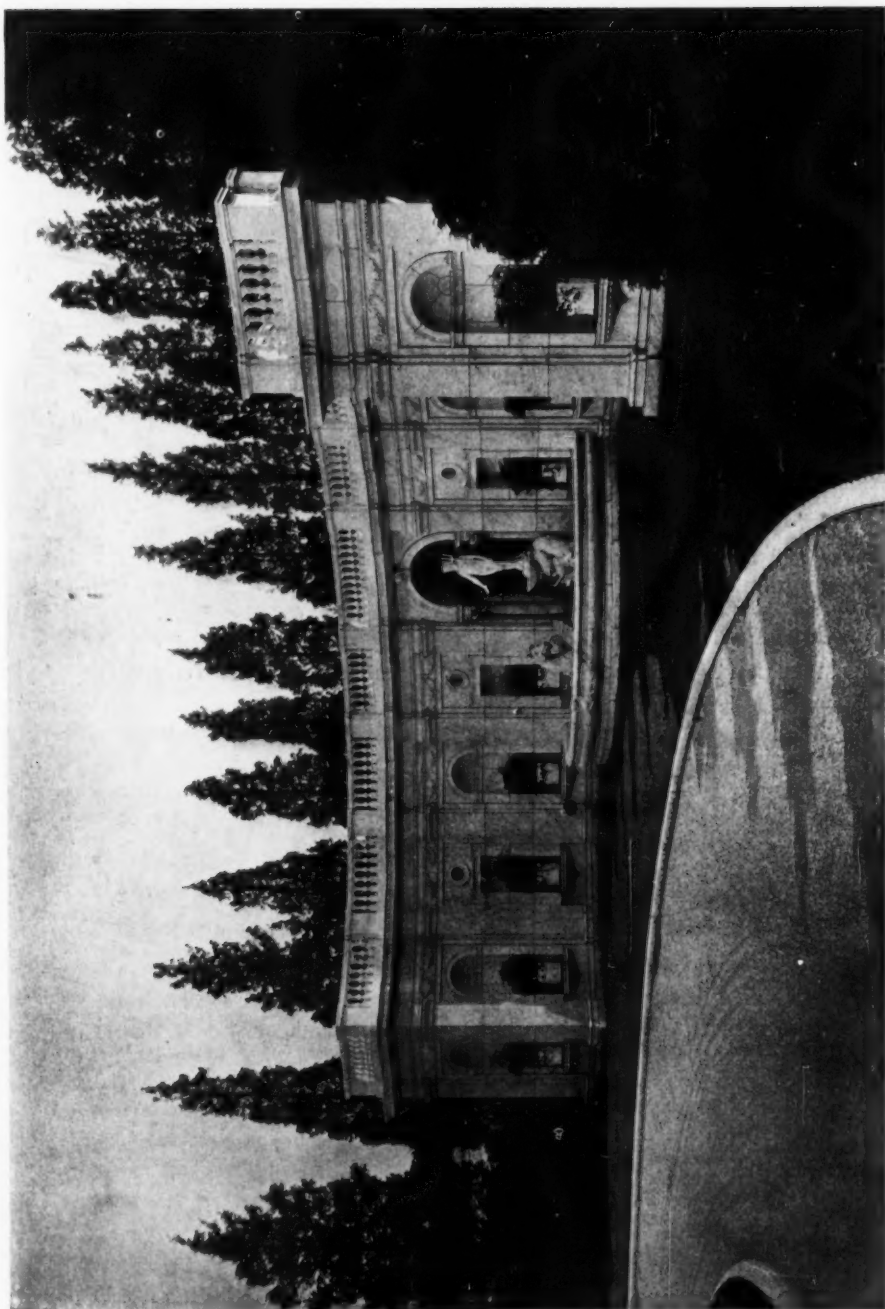


REAR ELEVATION — RESIDENCE OF F. W. WOOLWORTH,  
ESQ., GLEN COVE, L. I. C. P. H. GILBERT, ARCHITECT.



EAST PORCH—RESIDENCE OF F. W.  
WOOLWORTH, ESQ., GLEN COVE, L. I.  
C. P. H. GILBERT, ARCHITECT.

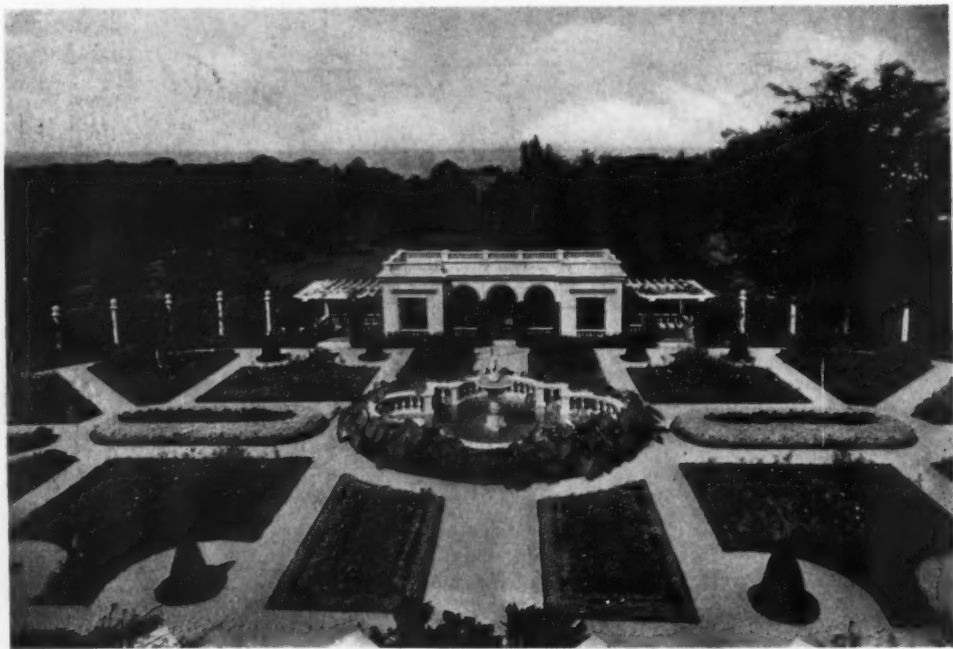




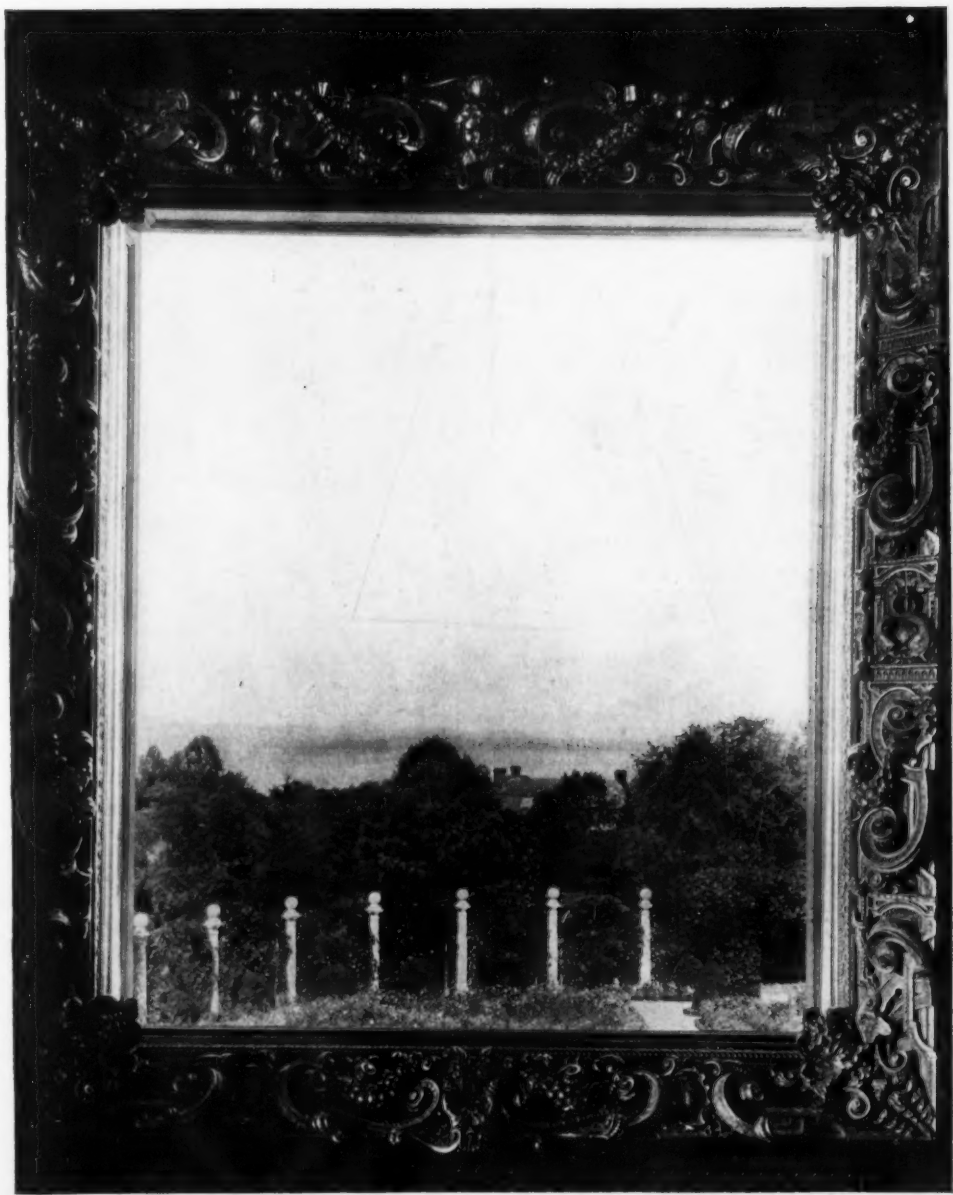
BELVEDERE—RESIDENCE OF F. W. WOOLWORTH, ESQ.,  
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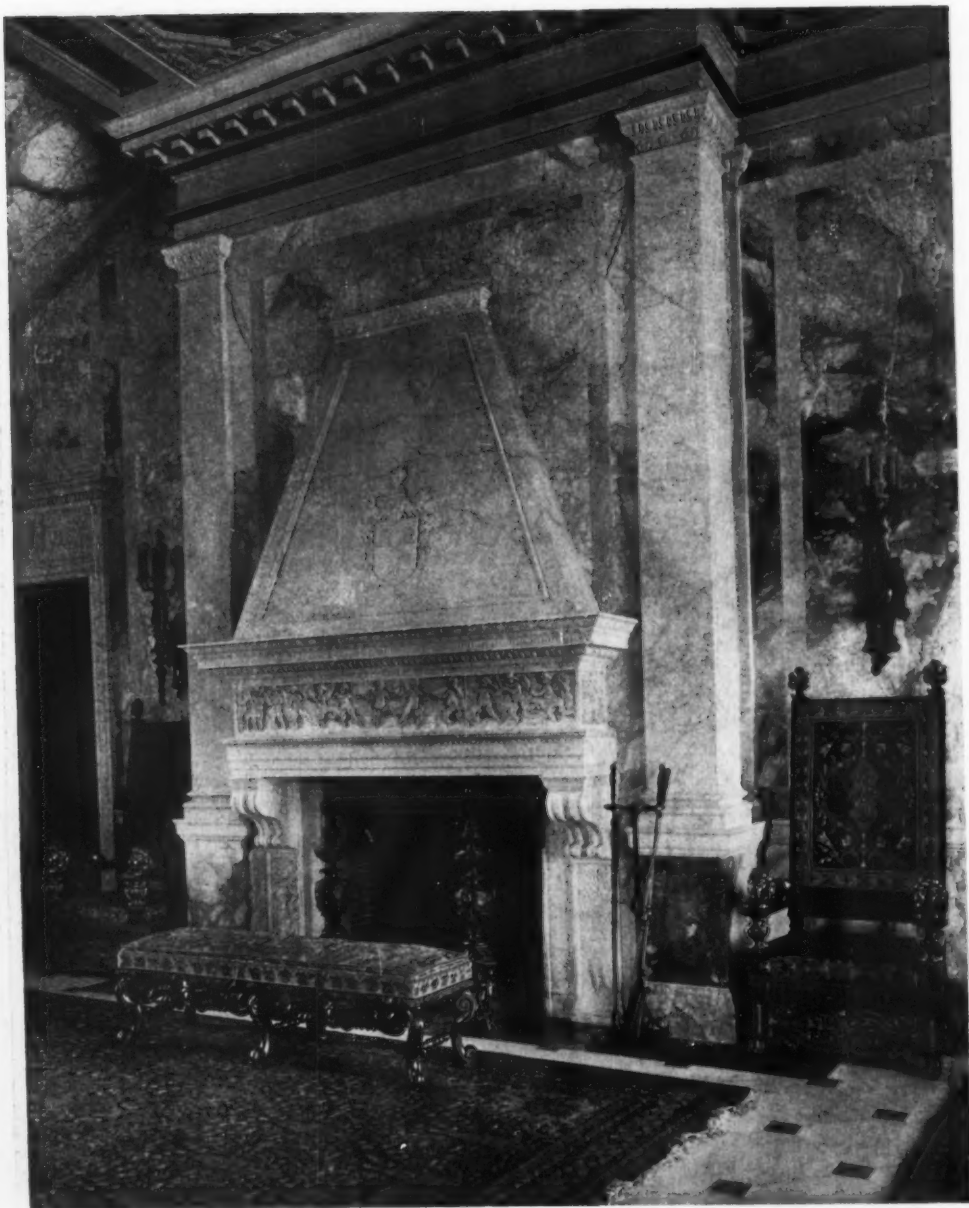
WEST TERRACE—RESIDENCE OF F. W. WOOLWORTH, ESQ., GLEN COVE, L. I.  
C. P. H. Gilbert, Architect.



GARDEN AND TEA HOUSE—RESIDENCE OF F. W. WOOLWORTH, ESQ., GLEN COVE, L. I.  
C. P. H. Gilbert, Architect.

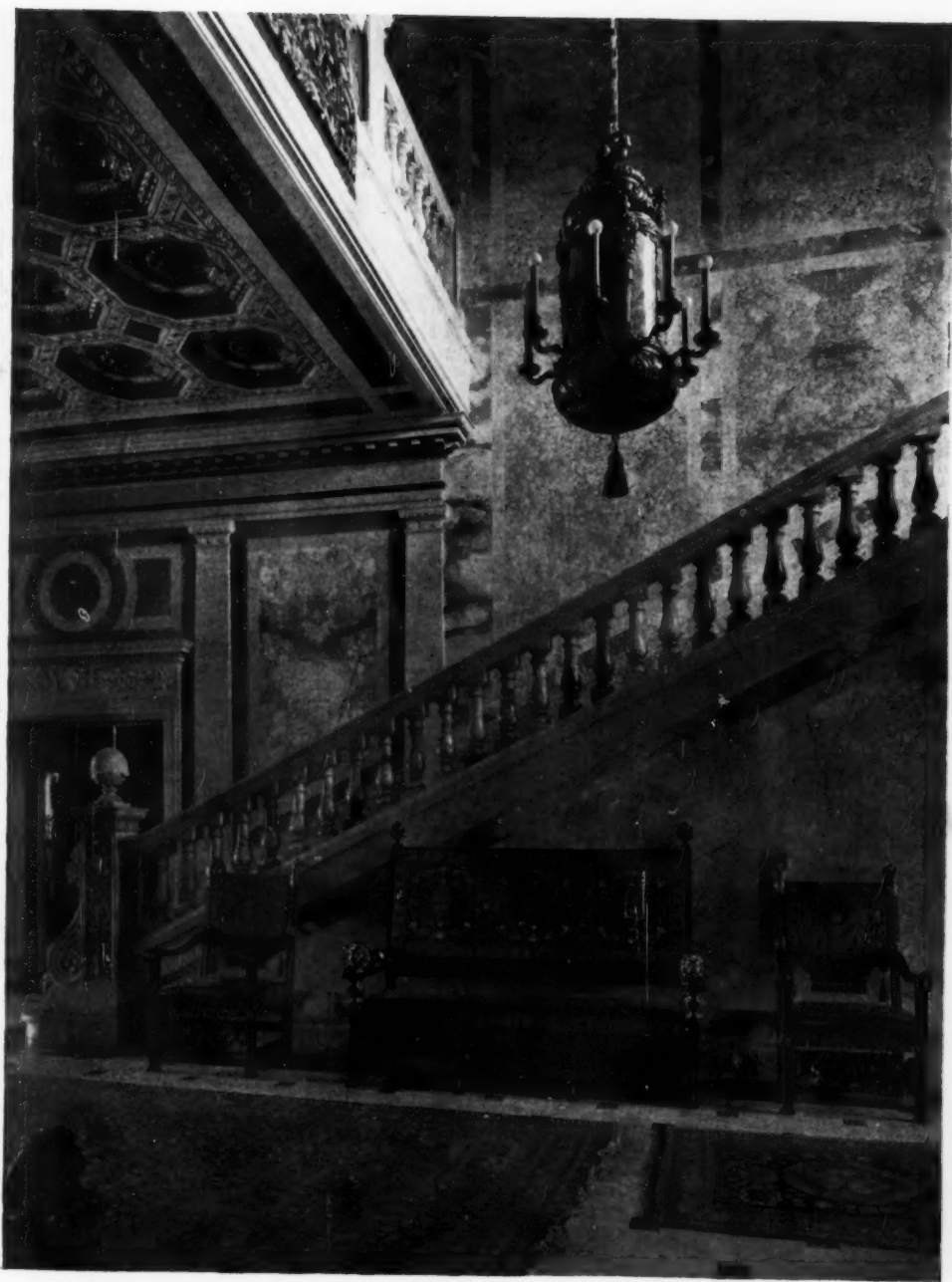


PICTURE WINDOW IN MUSIC ROOM—RESI-  
DENCE OF F. W. WOOLWORTH, ESQ., GLEN  
COVE, L. I. C. P. H. GILBERT, ARCHITECT.



MANTEL IN HALLWAY—RESIDENCE OF  
F. W. WOOLWORTH, ESQ., GLEN COVE,  
L. I. C. P. H. GILBERT, ARCHITECT.

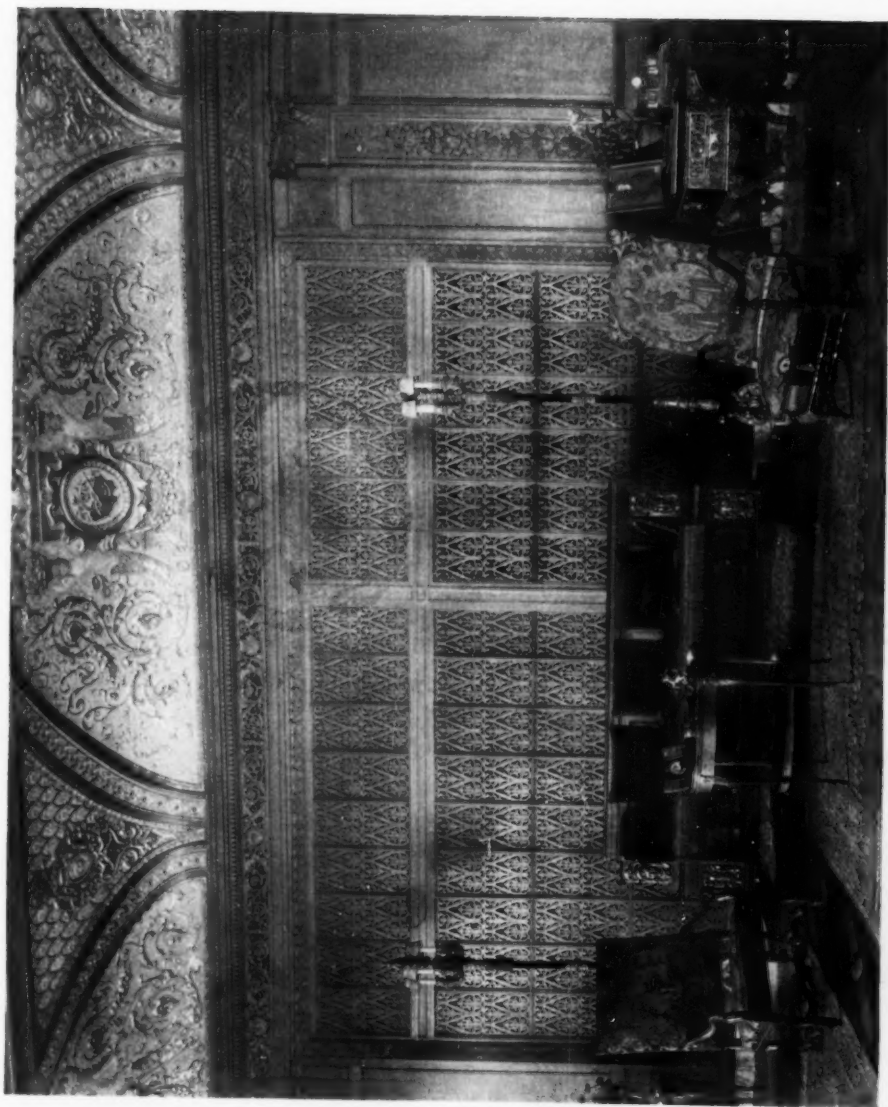




DETAIL OF HALLWAY—RESIDENCE OF  
F. W. WOOLWORTH, ESQ., GLEN COVE,  
L. I. C. P. H. GILBERT, ARCHITECT.



MUSIC ROOM—RESIDENCE OF F. W.  
WOOLWORTH, ESQ., GLEN COVE,  
L. I. C. P. H. GILBERT, ARCHITECT.



DETAIL OF MUSIC ROOM—RESIDENCE OF  
F. W. WOOLWORTH, ESQ., GLEN COVE,  
L. I. C. P. H. GILBERT, ARCHITECT.



DINING ROOM—RESIDENCE OF F. W. WOOLWORTH, ESQ., GLEN COVE, L. I.  
C. P. H. Gilbert, Architect.

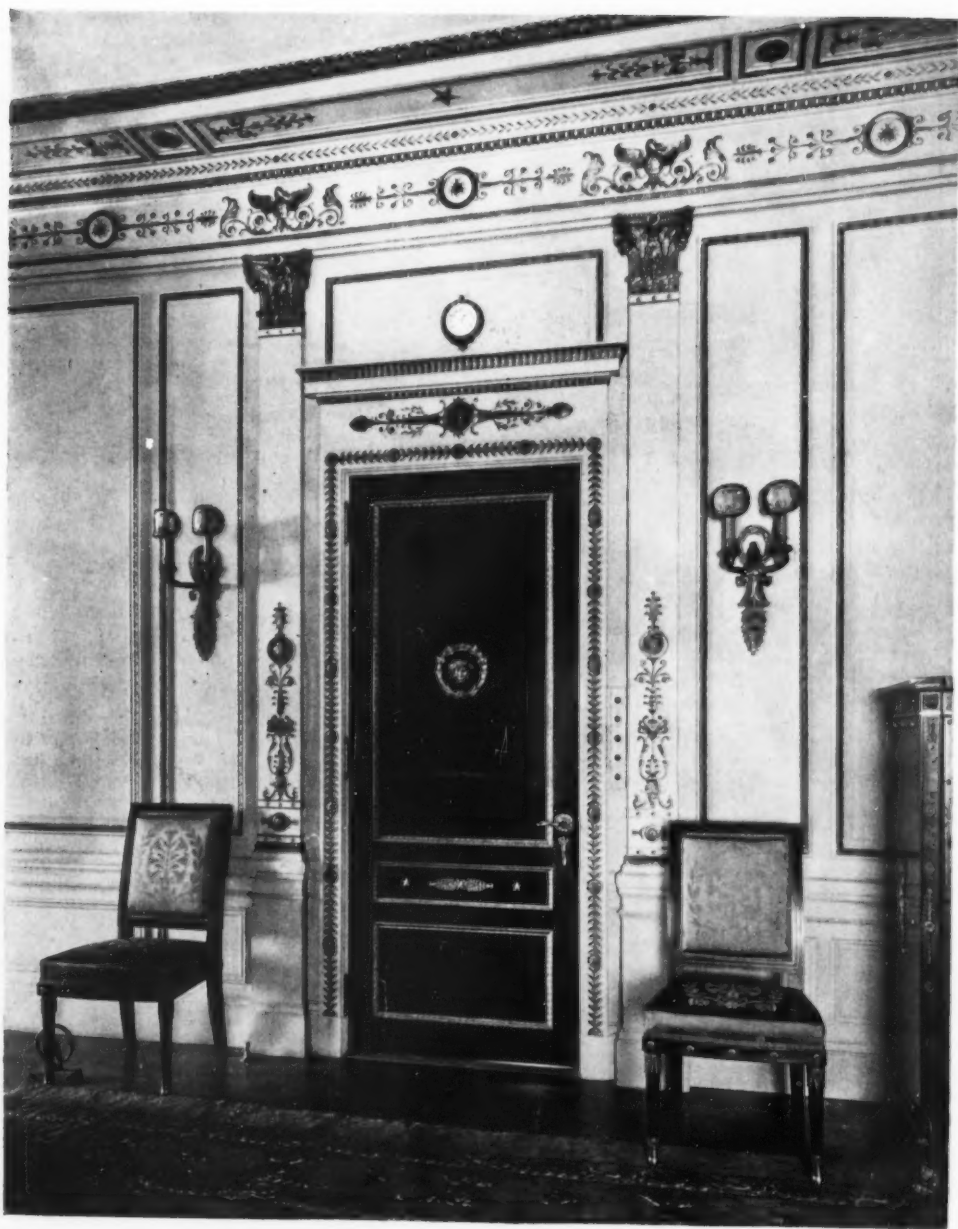


PORCH—RESIDENCE OF F. W. WOOLWORTH, ESQ., GLEN COVE, L. I.  
C. P. H. Gilbert, Architect.





MANTEL IN BEDROOM—RESIDENCE OF  
F. W. WOOLWORTH, ESQ., GLEN COVE,  
L. I. C. P. H. GILBERT, ARCHITECT.



DOORWAY IN BEDROOM—RESIDENCE OF  
F. W. WOOLWORTH, ESQ., GLEN COVE,  
L. I. C. P. H. GILBERT, ARCHITECT.

like a picturesque and informal effect, and it almost forces the architect to use stone in the structure of the building rather than brick. Flat-roofed houses tend, consequently, to be palatial and they also tend to be dull. The Woolworth house is saved from dullness only by its successful formality. Its exterior is conceived and executed in the grand style.

Notwithstanding the large number of rooms the plan is simple and convenient. The visitor enters through a spacious hall which runs through the house and leads straight to the formal garden on the other side. As you enter there is a foyer hall on the left which leads to the music-room. This is the largest and the most important and the most elaborately designed room in the house. This same foyer hall also provides an approach to the library. On the right of the entrance hall is the dining room and to the right of the dining room the kitchen, pantry and offices. The interior design preserves the grandiose character of the exterior; but except for certain rooms it has not preserved the same simplicity. The design of some of the apartments is hurt rather than helped by the amount

of ornamentation, but it should be added that the ornament is always correct and the house contains some very interesting examples of modern woodwork.

The interest of the Woolworth house is increased rather than diminished because of the fact that it belongs to a type of domestic architecture which is destined to disappear. In the future it is improbable that even very rich men will want or can afford a big grandiose formal residence of this kind. The high rate of income taxation will diminish the number of those who can build them, and the enormously increased cost of service will cut down the number who can operate and maintain them. Moreover, it is probably that families who occupy buildings with more than a limited provision for the accommodation of servants will eventually have to put up with special burdens. There is a tendency to tax luxuries which may in the end include dwellings with a certain number of servants' rooms in its scope. The country residence of the American millionaire of the future will, we may confidently predict, again become a smaller and more informal and a less pretentious building.



THE GARDEN—RESIDENCE OF J. J. GILBERT, ESQ.,  
LITTLE FALLS, N. Y.

A city plot with a walled-in garden adjacent to the living room porch, the high wall shutting out undesirable views, but ramping down to a low wall at the left to command a wonderful outlook over the Mohawk Valley. The planting near the wall obscures the roofs of the buildings below. The wall fountain is on the axis of the living room.

# LANDSCAPE ARCHITECTURE IN THE MIDDLE WEST



SOME RECENT WORK  
of WILLIAM PITKIN, JR.

BY PHILIP LINDSLEY SMALL

**I**N the Middle West the population is so cosmopolitan, in all classes of society and walks of life, that it might seem impossible to make a definite statement as to the predominance of any one source of precedent in our artistic tastes. Nevertheless, it is evident that in the matter of culture, the Anglo-Saxon element predominates, imposing its traditions of art upon our Americanized foreign-born citizens.

The architect, the landscape architect, the decorator, the artist, is therefore confronted with the problem of satisfying an Anglo-Saxon or an Anglicized temperament. It is due to this fact that our domestic architecture is for the most part English in origin, whether we are translating it first-hand or are revising in turn what our Colonial forefathers in their day translated.

Much of the charm of old English gardens and English landscape lies in their atmosphere of age, in their stability, in the feeling they produce of having long been just where they are, matured by time and nurtured by the care of generations. Our gardens cannot have this aspect; with us property changes hands rapidly, the old is soon discarded to make room for the requirements of another generation. And the requirements of this new generation are that the house, the garden, the estate, must be created entire.

I recall a certain day in June in a little village in Oxfordshire, not far from Banbury. I had left my "bike" at the inn and was prowling about the lanes at the outskirts of the village. Attracted by the lines of a thatched roof through

the trees, I was soon looking over an old stone wall; and there before me, flanked by the cottage and backed by a dense mass of forest green, was the most satisfying little garden I have ever seen. It was very tiny, not over fifty feet in length, and only as wide as the main part of the cottage. In this main part, which had two shed wings, was a wide central door and on either side a group of low casement windows, all part of the one large room which looked out upon the garden and whose floor was a trifle lower than the walk outside. The door gave on the main axis down which led a walk of flagging, irregular in shape and wide-spaced, with grass growing in the joints. At the center was a round pool, into which trickled a fine thread of water, carried in a narrow groove in the middle of the walk from a basin in the stone wall at the far end. At the pool was a cross-walk that extended from a recess in the wall where I stood to a gate into a tiny vegetable garden opposite me. The entire rectangle was surrounded with roses interspersed with a few perennials not yet in bloom. The ground under the roses was thickly covered with a vine which crept up and over the top of the enclosing wall. In the far corner, bending over her roses and busy with a pruning knife, was a little old lady, without whose presence the whole scene would have lost much of its charm: she seemed so much a part of it and the garden seemed so much a part of the cottage and the landscape and the day and the life about me.

I tried to analyze its charm and decided that, so far as materials were concerned,





THE TERRACE—RESIDENCE OF J. B. CROUSE, ESQ.  
CLEVELAND, OHIO.

The house is on a comparatively small property, with adjacent buildings close to it. Screening is therefore a very important detail in the study of the problem. It has been effectively carried out, as may be seen from this view looking toward an adjoining property line.



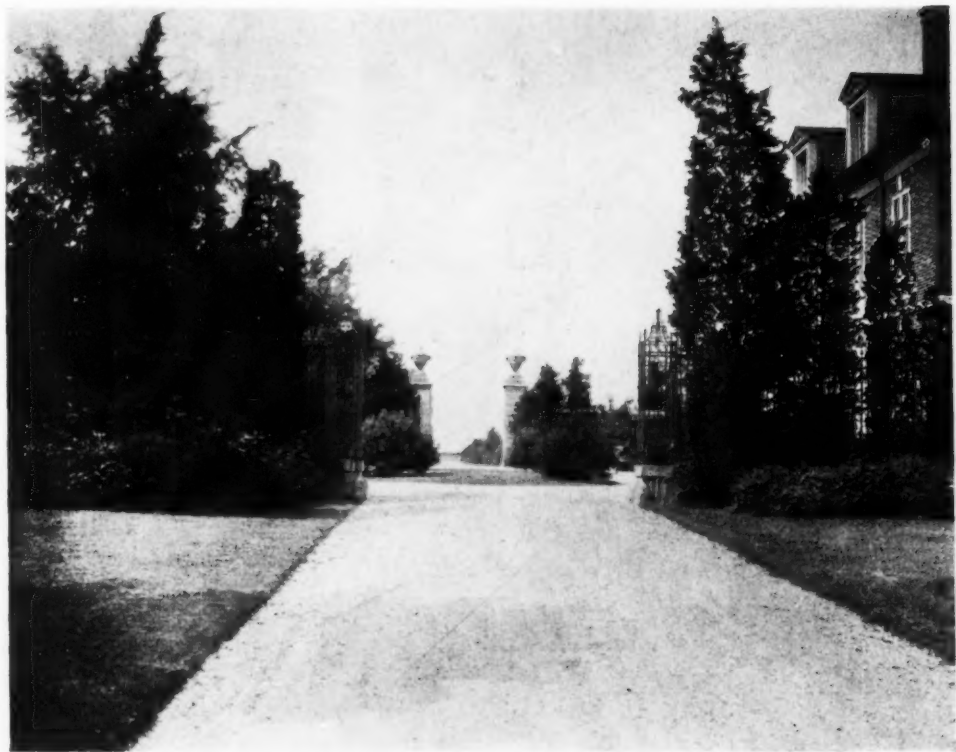
THE FRONT ENTRANCE—RESIDENCE OF J. B. CROUSE, ESQ.,  
CLEVELAND, OHIO.

An interesting example of near-the-house planting, subordinate to and yet supplementing and enhancing the charm of a bit of architectural detail. The layout of the planting is formal, but softened by the manner of its application.



ENTRANCE TO THE SUN PORCH—RESIDENCE OF J. B. CROUSE, ESQ.,  
CLEVELAND, OHIO.

A screen enclosing a vista from a much-inhabited room of the house. An effective combination of hardwoods, low evergreens, shrubs and ground coverings.



ENTRANCE TO FORECOURT—RESIDENCE OF MRS. HENRY STEPHENS,  
GROSSE POINTE, MICH.

The architectural formality of the court was recognized in the arrangement of the planting by the use of cedars and other evergreens of architectonic value, grouped in compositions harmonizing with the lines of the walks, piers and ironwork, and at the same time revealing and emphasizing the architecture rather than burying it. The severity of the planting is softened by leaving the cedars untrimmed and facing them with carefully restricted rounding masses of evergreen and deciduous material, thus blending the planting into the lawns and tying both planting and architecture snugly to the ground. The center panel is left open to permit of the view through the court and is unplanted except for four perfect Mugho pines. The layout was planned by the architect, Mr. Charles A. Platt. The planting was designed by Mr. Pitkin.



VIEW ACROSS THE GARDEN—RESIDENCE OF WILLIAM S. WALBRIDGE, ESQ.,  
PERRYSBURG, OHIO.

One of many charming glimpses of the house, the unfortunate features of whose design have been very cleverly and effectually obscured by the planting.





THE GARDEN—RESIDENCE OF WILLIAM H. MURPHY, ESQ., "DEEP DALE,"  
BIRMINGHAM, MICH.

A small and very simple garden enclosed by a light picket fence of Colonial design. The planting is quite new and the vines are not yet over the garden house. The tower is a converted silo. The garden house forms a terminal to the path and serves as a screen to hide the stable yard beyond.



THE FOOT BRIDGE--RESIDENCE OF WILLIAM H. MURPHY, ESQ., "DEEP DALE,"  
BIRMINGHAM, MICH.

This view shows how the banks of the stream have been left in their natural state and the real beauty of the existing tree growth emphasized by proper clearing and by the addition of a few large trees and shrubs of the same character.



MILL HOUSE AND LOWER POND—RESIDENCE OF WILLIAM H. MURPHY, ESQ.,  
"DEEP DALE," BIRMINGHAM, MICH.

The mill house and wheel, designed by Mr. Pitkin as part of the general scheme, provides an interesting architectural note in a purely naturalistic landscape. The building conforms to the slope of the side hill and is so placed that its reflection in the pool is effective in the composition of the view from the house, taking advantage of the splendid background of willows at the water edge and hardwood trees on the hillside. Unfortunately, when this photograph was taken the water was partially drained out of the pool, which consequently shows to a disadvantage.



THE GARDEN—RESIDENCE OF C. G. EDGAR, ESQ.,  
DETROIT, MICH.

The living room and sun room open directly upon this main part of the garden. The grass panel is on the axis of the living room and is bordered on each side by a ten-foot bed of perennials which produce a succession of flowers from early spring until late fall. The panel is terminated at the property line by a wall fountain, which, though not tied into the scheme by walls, is sufficiently substantial to appear well located.



WALL FOUNTAN—RESIDENCE OF C. G. EDGAR, ESQ.,  
DETROIT, MICH.

Showing flagstone paving and stepping stones each side of grass panel, connecting with the house and providing a dry-shod way of reaching the flowers. The alley leads to the rose garden.





ENTRANCE TO MUSIC COURT—RESIDENCE OF SENATOR TRUMAN H. NEWBERRY,  
GROSSE POINTE, MICH.

Another example of near-the-house planting, charming in its own color and composition, yet subordinate to and enhancing the qualities of the architecture.



THE OLD-FASHIONED GARDEN—RESIDENCE OF SENATOR TRUMAN H. NEWBERRY,  
GROSSE POINTE, MICH.

A small and very intimate garden in a wood, where sunlight and deep shade are strongly contrasted, giving an air of quiet and seclusion amidst an ever-changing though subdued color scheme throughout the season.



THE ROCK AND WILD GARDEN—RESIDENCE OF SENATOR TRUMAN H. NEWBERRY,  
GROSSE POINTE, MICH.

Occupying a position between nut trees, where plants suitable to both sunlight and shade are used in a natural way. Several varieties of forest trees are planted as slender saplings to supplement the nut trees and to produce the effect of coppice growth. In the partial shade thus produced enough shrub undergrowth, shady growing herbaceous plants and ferns are introduced to afford protection to tender plants. Into this general ground-work the more interesting varieties of wild flowers are set as nearly as possible in the manner of their natural growth. The music of falling water is obtained by the introduction of a naturalistic pool partly in the shade of the filberts and partly in the open sunlight. The water wells up slowly as from a spring in the hollowed-out bowl of a picturesque rock, and pours over into a shallow pool, bordered by ferns and water-loving wild flowers.



THE ALLEE—RESIDENCE OF SENATOR TRUMAN H. NEWBERRY,  
GROSSE POINTE, MICH.

The allée is the connecting link between the music court and the flower garden and passes through a wood of large elms and maples, beneath which an undergrowth planting of rhododendrons, azaleas, hemlocks and white dogwood has been so arranged as to form a well marked vista between the court and the garden, with subordinate byways on either side. The whole region is thus given a closed-in, shaded effect between two open sunny areas.



THE WINTER GARDEN—RESIDENCE OF CHARLES J. BUTLER, ESQ.,  
DETROIT, MICH.

A sheltered, compact little garden adjacent to the porch and living room of a house on a one-hundred-foot lot. The vine-covered wall back of the bird bath shuts out the street, while the red cedars at the right completely obscure the service wing of the house on the adjoining lot, which is within ten feet of the line. On the street side of the wall large evergreens are added to give further privacy and to make a good background. The planting within the garden is composed mostly of fine-textured evergreens, with here and there such varieties as rhododendrons, azaleas and mountain laurel to give a bit of bright color in the spring. Very few deciduous shrubs are included, such as spirea and the lilacs, against the porch to the left. Daffodils and Darwin tulips, naturalized between the plants, add their color in the spring, while a very few perennials are in the planting to give a touch of color throughout the summer and especially in the fall, when the white anemones are in flower at several points. The whole scheme is enclosed and given definite outline by a dwarf hedge.



cottage and garden could be reproduced at home, but however clever or accurate the copy there would always be something lacking. That garden belonged just where it was, and in no other place could it be the same, its atmosphere, its whole vitality would be gone.

One may see near a certain American city a little garden very similar to the one in Oxfordshire—the same outlook from the house, the same walks, the same grass plots, the same border of roses and vine-covered wall, the same thread of water, and with a very well simulated atmosphere of age. But the whole air of the place is, somehow, affected and convinces one that the only person who ever enters it is the gardener. It has no place in the life of the owner or his household, no particular connection with the house or the landscape or the community, no merit as a part of the setting for the house, no reason for being.

One seldom sees the reproduction of

an old-world garden set down in our modern American landscape but what one inevitably feels that, even though charming in itself, still as an integral part of the *ensemble* of the home it is incongruous. We do not reconstruct our civilization to meet the requirements of a new art; our art is merely one of the many ways in which our civilization manifests itself. Should we change our home-life in order that an expatriated garden shall not be incongruous? Quite the contrary. We are twentieth-century Americans and we could not be anything else.

It is gratifying to note, in the examples of work being done today, the number of landscape architects who are working with this thought in mind. Mr. William Pitkin, Jr., of Cleveland, is one of them. His work is the result of thorough study: each problem is attacked frankly as new and unique, and the solution is consequently American, as well as individual.



WESTERN END—RESIDENCE OF RICHARD  
M. GUMMERY, ESQ., HAVERFORD, PA.  
WILSON EYRE & McILVAINE, ARCHITECTS.

# SOME PRINCIPLES OF SMALL HOUSE DESIGN

By  
JOHN TAYLOR BOYD, JR.

## PART V - ELEVATIONS-STYLE

THE elevations of a house must be considered as part of the design of the lot of land and of the plan of the house itself. For this reason, in the preceding articles on plot design and house plans, it has been necessary to refer often to the design of small house elevations; and, in addition, many excellent illustrations of exteriors have appeared which themselves portray principles of design more vividly than text could do. Were it not true that precepts disappear in practice, there would be no need of pointing them out. But in architecture, as in many another field of modern civilization, we have become so used to complexity that we find it hard to think of the obvious. It is the obvious that baffles, and so it may sometimes be worth while to deliberate on fundamentals, in order to keep to the path.

In architectural exteriors, it seems clear that two main factors govern their design. The first of these is the principles common to all the arts, aesthetics, and the second is the technique of architectural design. It is in regard to the first of these, the general aesthetic principles, that reference has been made in the preceding articles, and they may be briefly summarized before considering architectural technique.

As I have already noted, the small house is at its best when it seems to be a pure work of art, something more than merely a pleasing bit of architectural design. It looks best when it satisfies the painter as a picture and satisfies the sculptor as a sculptured mass in light

and shade and decoration, besides meeting the architect's wish for fine proportions and exquisite details and textures. The ablest designers have this ideal in mind, and most of the failures in houses occur through ignoring it.

What are the elements which make architecture a work of art? This is too deep a question to answer fully, beyond saying that the house exterior should display those world-old ideals of color, mass, shape, proportion, of harmony, balance, rhythm, in the solid geometry and in the planes of space and measurement. All this it should be in addition to being an excellent product of the architect's drawing board. Indeed—and this is the root of the matter—the three arts of architecture, painting and sculpture are largely modern abstractions, assumptions adopted for convenience in our complicated twentieth century. They are due to twentieth century extremes of specialization and professionalization, which to a certain extent arbitrarily cut off the different arts one from another. Today the arts are distinct, each a little world where its followers work apart from other artists, whereas formerly the arts were one great activity, a single profession or craft, and each artist was a craftsman, a designer, practising as many kinds of art as he was able. Even where he "specialized," he worked in closest collaboration with other kinds of artists.

The modern artist would progress faster if he realized, in practice, that the complete separation of the arts is a conception of business and economics rather

than of art itself. He would then grasp the wonderful possibility of small house design and know how significant a field it covers in modern art. For in the modest dimensions of the small house and its simple technical problems, a full separation of the arts becomes a little absurd. Not only do lot plan, house plan, house elevations, house interiors and furnishings fit naturally into each other, but the owner cannot be expected to employ a whole squad of specialists and experts to supply him with his art, as he might do if he were building a public library. In this light one may conceive of small house design as the "household arts."

The "household arts" are the whole art of the household. It is highly diversified, it is true, but no part of it is so elaborately specialized as to be a field worth cultivating by itself or one forbidding outsiders to enter into it. A capable designer should be able to master all of the household arts, one as well as another. If he does he will be far along in the higher road of art. He then will cover a wider field, like the masters of an older time; his view will be deeper and truer and his experience will be richer. It will draw nearer the unique inspiration of craftsmanship. And his work will be sound and normal, since it will be done directly in the intimate life of the American home, which is, at the root of all American civilization. The designer will be less apt to succumb to those perils of the modern art-world—the influences of propaganda, of "schools," literary or foreign or "intellectual." He will be less influenced by isms. Thus, being truly natural and direct and honest, art will swiftly become national. In fact, it is not exaggerating to say that the art of the household offers really the greatest opportunity of art in America today, for, in the present confusion of the "major" arts, it holds the future of the American style.

All the above may seem visionary, yet one can prove that the theory is already in large part fact. Particularly is the first of the assertions true—that all the arts which center in the home are one and that one man should be a designer

of them all. Nearly all the designers whose work appears in these pages design gardens and furnishings as easily as they design plans or elevations. Some can even carry their design into craftsmanship's art, and in odd moments themselves work out all household details, from planting to full-sizing furniture, choosing hangings or painting decorations. As to the second assertion—that our household art is bound to develop a national art—this may sound strange to some minds, but in further pages I shall present certain facts which are too commonly overlooked.

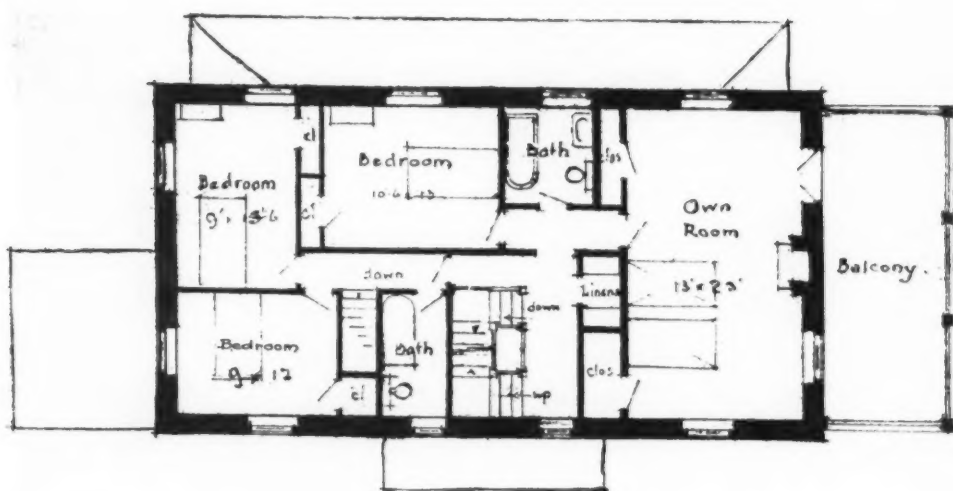
As mentioned before, examples are not wanting of American houses that come close to the ideal of works of art. As pictures they appear beautiful bits of architecture, perfect in mass and proportion and outline, exquisite in scale and in the pattern of their details, harmoniously fitted into the landscape, directly, simply, yet imaginatively and with inspiration. They combine modern ideas of rich, free decoration and are cheerful and gay in sunlight. They are as dramatic as domestic art could be and yet be liveable and in good taste. In short, they will bear comparison with any modern house architecture in the world.

It must be said that our better houses need better color. This does not mean that they are bad in color, for they are harmonious by well blended colors of materials. Their color simply does not go far enough. It is designed as "local" color, often too dull and sombre, and it does not flash or vibrate in our intense sunlight, which is hard and searching in the north, and mellow and golden in the south. What strong coloring may be in house architecture can be seen in an old mansion in Georgetown, in the District of Columbia. This old house is on the crest of a hill, a fine classic design of bold forms—round headed, wide windows and semi-circular entrance porch of columns and half-dome roof—contrasted against great breadth of wall. Its long walls are of stucco, of the richest orange, slightly faded, relieved by the shadow of entrance porch and by white wood details, the



GARDEN FRONT—RESIDENCE OF RICHARD  
M. GUMMERY, ESQ., HAVERFORD, PA.  
WILSON EYRE & McILVAINE, ARCHITECTS.

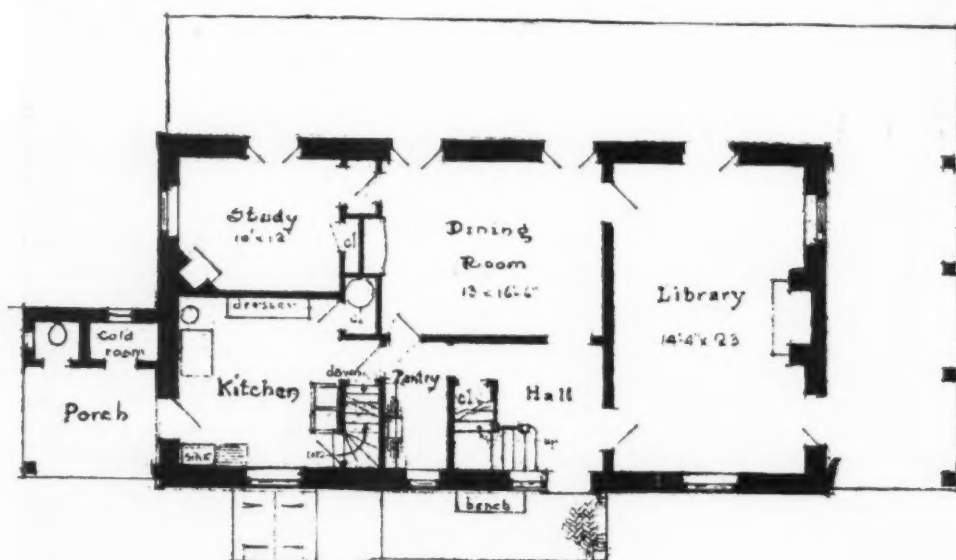




Second Floor Plan.

mass standing out against the blue southern sky, and enframed by large black-green pines and cedars and tall oaks, with their reddish trunks and branches, and by a brilliant golden green slope of lawn in the foreground—all flooded with blinding sunshine. No modern colorist

could help admiring this effect of clear, rich colors blended in the vibrating sunlight. Other such pictures may be seen in the south, in mansions of two-storied porch or tall portico—without the incredible orange of the Washington house, it is true, but having walls of light



First Floor Plan.

RESIDENCE OF RICHARD M. GUMMERY, ESQ., HAVERFORD, PA.  
Wilson Eyre & McIlvaine, Architects.

salmon brick burnished in the sunlight and heightened by the deep or brilliant green of the luxurious vegetation. This tradition of color is one of which America may well be proud. It could not import anything more inspiring for its house architecture.

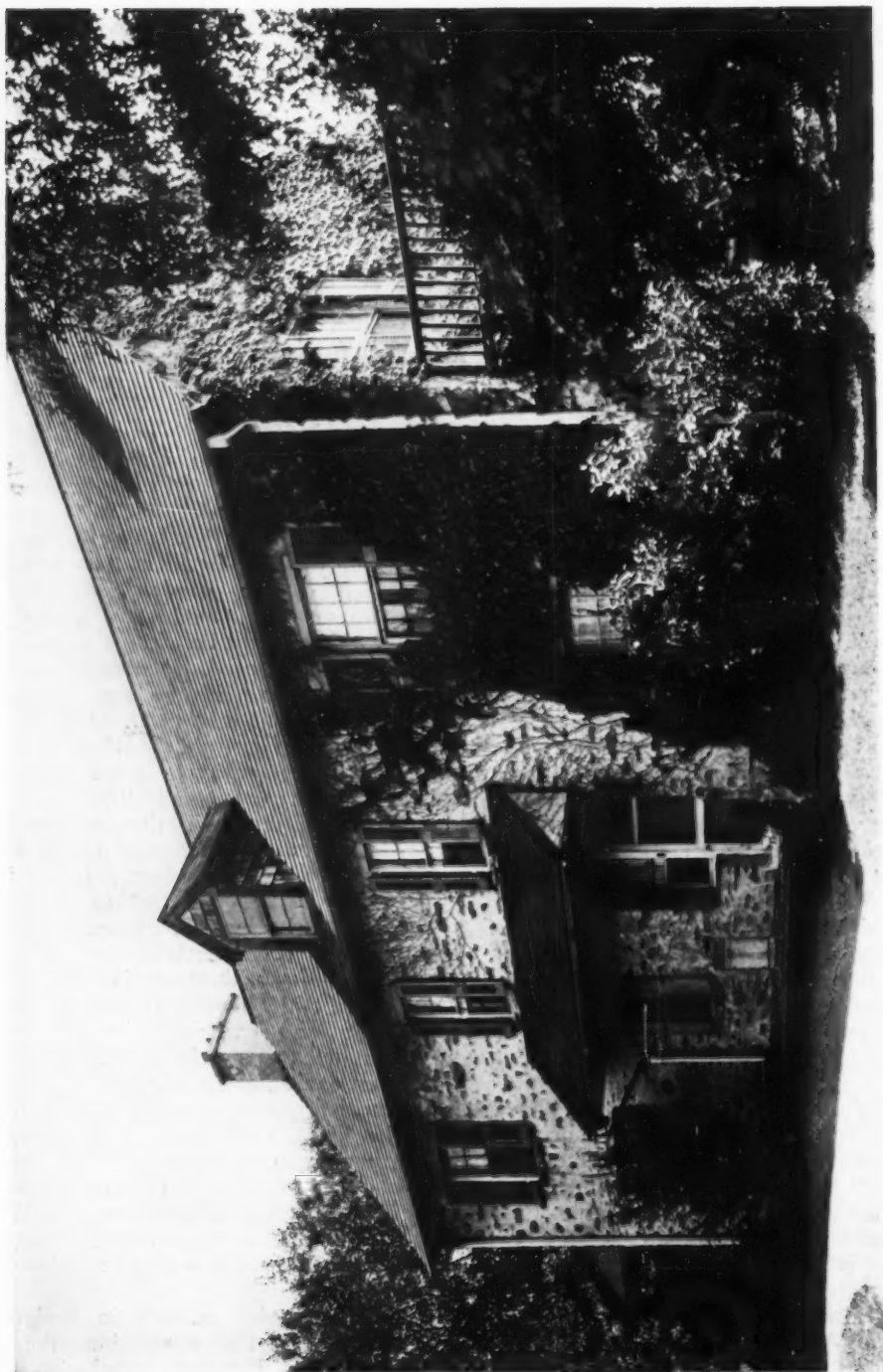
In our contemporary architecture we have a few—extremely few—examples of this vivid coloring. Such is the larger residence of H. H. Rogers at Southampton, L. I., described in the *Architectural Record* for January, 1916. The coloring of the Rogers' house is keyed to the more mellow light of the sea and to the color of dunes and sea grasses. Its walls are a light grayish-yellow. Mr. Colby's house at Hartsdale has a coloration somewhat like that of the Rogers house, but more subdued, with warm light gray walls and a soft claret color of shingle roof. A fuller discussion of the principles of color will be found in the *Architectural Record* for November, 1919, in "The Color of Sunshine in Architecture." One may say that, in contrast with these southern examples and with the Rogers house, nearly all American designers try to get along with as little color as possible on the exteriors. In the south their architecture looks sombre and out of the key of the golden sunlight, and in the north it often shows up sombre with hard edges in the searching glare. Instead of meeting the harsh light and breaking it up with bright colors and strong shadows that blend over edges, designers seek to avoid its ruthless emphasis of details by drawing in projections of cornices and belt courses and mouldings, and making these as flat and as tiny as possible. In larger buildings the running bands and members have been so reduced vertically and horizontally that they have lost all character and vigor and emphasis and modelling. That is why so much of our civic architecture is overrefined, even effeminate. Such delicacy is not so out of place in small architecture, but even there the obsession of designers for "flatness" has damaged many a good design.

This brings us to those principles of design that are developed in their highest

form in sculpture. Architecture, too, offers a great field for modelling in planes, in relief, in decoration, in light and shade and sun. Such modelling is most easily come by in stone work, as the Philadelphia architects have perceived. The designs of Messrs. Mellor and Meigs, of Mr. Willing, and of Mr. Wilson Eyre in these pages are examples of sculpturesque as well as of pictorial qualities. In wood architecture, this sculptor's art is not often thought of, and it may be the reason behind some criticisms to the effect that early American architecture is too thin, is not vigorous enough to express the twentieth century. Undoubtedly some of our wooden houses are thin, in spite of fine modelling of cornices and of door, window and porch details. It seems to have remained for Mr. Parker Morse Hooper to discover what an extraordinary vigor may be put into a wooden wall, even enough to satisfy a "modern." Scarcely anyone so well as he, has modelled wood in advanced and receded planes of overhanging stories and bay windows, or has emphasized this vigor by extreme sparkle and delicacy in sunlight of that ornament which is peculiar to wood forms. One of his houses appears in these pages, and two were shown in the last issue. Most designers have hesitated to go so far, cautioned by those clumsy failures, found all over the United States, made by architects who have attempted strong modelling in wood architecture. This latter type of architecture is familiar enough. It really results from deep ignorance of form, particularly of how to draw architectural details at full-size.

In short, whether in regard to color and pictorial qualities, or in regard to modelling and sculpturesque qualities, the designer cannot hope to cheat the American sun. Unless he meets it on its own terms his architecture is apt to be in color, cold and drab, out-of-key, and in form, flat and skinny—paper architecture.

All the foregoing factors in design are important in themselves, but they have a further significance, which is this: They show that, even when archi-



NORTH FRONT—RESIDENCE OF RICHARD  
M. GUMMERY, ESQ., HAVERFORD, PA.  
WILSON EYRE & McILVAINE, ARCHITECTS.



GARDEN FRONT—RESIDENCE OF RICHARD  
M. GUMMERY, ESQ., HAVERFORD, PA.  
WILSON EYRE & McILVAINE, ARCHITECTS.

itecture is viewed in the fundamental principles of aesthetics, of art in all ages, native American conditions decide the problems of design of elevations in form and light and shade and color, just as they decide the arrangement of plans, or fix the construction, or determine the economics or the household customs, or the ideal of the family. They illustrate again the fact that the more American a designer can make his art, the finer it will be. This means, therefore, that in the broadest way, American conditions of climate and landscape and sunshine and foliage, just as much as conditions of economics and traditions and customs and national temperament, have a big part in determining architectural style. Here again—and one cannot emphasize it too strongly—is the obvious. Here is a whole set of conditions, of principles, not clearly understood whenever the question of style of buildings is determined. Here the obvious proves the folly of that indiscriminate "borrowing" of foreign art-forms which has so confused our architecture.

In the matter of style it is common knowledge that American designers have offered their public a variety of architectural languages or "styles." How far is this practice a sound one? How many of these styles are good ones to use in America? In answering these questions, it will be helpful first to eliminate forms that are clearly unsuitable. What is certain, is that the last twenty years have seen a fortunate killing-off of many of the styles used in the United States. We are much better off than a few years back, when all the styles and most of the sub-styles known to man were cultivated in this country. Architects, more plausible than sound, toured Europe seeking out exotic forms to "make a hit with" in America. Designers went into the import business. Wealthy citizens boasted of "exact copies" of Italian villas or French châteaux or English manors which they had seen in Europe. It was a ludicrous time, as we look back at it now, even though this clumsy pioneering was an inevitable stage in progress.

Importation still continues, but now it

is mostly limited to details, which is a perfectly sound practice if not carried too far. European architecture now comes in as an unfinished product, to be worked up by Americans as they see fit, and these importations are being carefully selected. So much every designer will admit. Thus it may be agreed that the bringing into the United States of foreign art-forms has almost ceased, and American designers are concerned with the "domesticated" product only. The problem of style is to decide the value of these domesticated styles.

As to the domesticated styles of architecture in America, if the variety of styles used by the best architects be compared with that of twenty years ago, it is seen that a number of styles have been eliminated. These are the styles of continental Europe. There is very little of pure French art in American houses, except an occasional single sophisticated room in a large mansion. Here and there are forms and motives of French origin, but even those are not many. Americans were once interested in the palatial types of French architecture; but these do not enter into the scope of American small houses; and furthermore, their unique French character cannot be grasped by the American personality. Our debt to France lies rather in the teaching of the principles of design of the *Ecole des Beaux Arts*, and the more clearly Americans perceive these principles, the more are they likely to develop their own native form.

Of the north European styles other than French, such as Swiss, German, etc., only a weak attempt was ever made to establish them here and it has long since been given up. Only Italian and Spanish forms have ever gained foothold in America. Spanish is not found except in California and in the southwest, although in some ways Spanish conditions—sunlight, landscape, and the free virile richly decorative art they inspire—resemble American more than do others. However, even in the southwest the Spanish type—Spanish Colonial—is not predominant. On the whole, it is evident that the Italian influence is the only

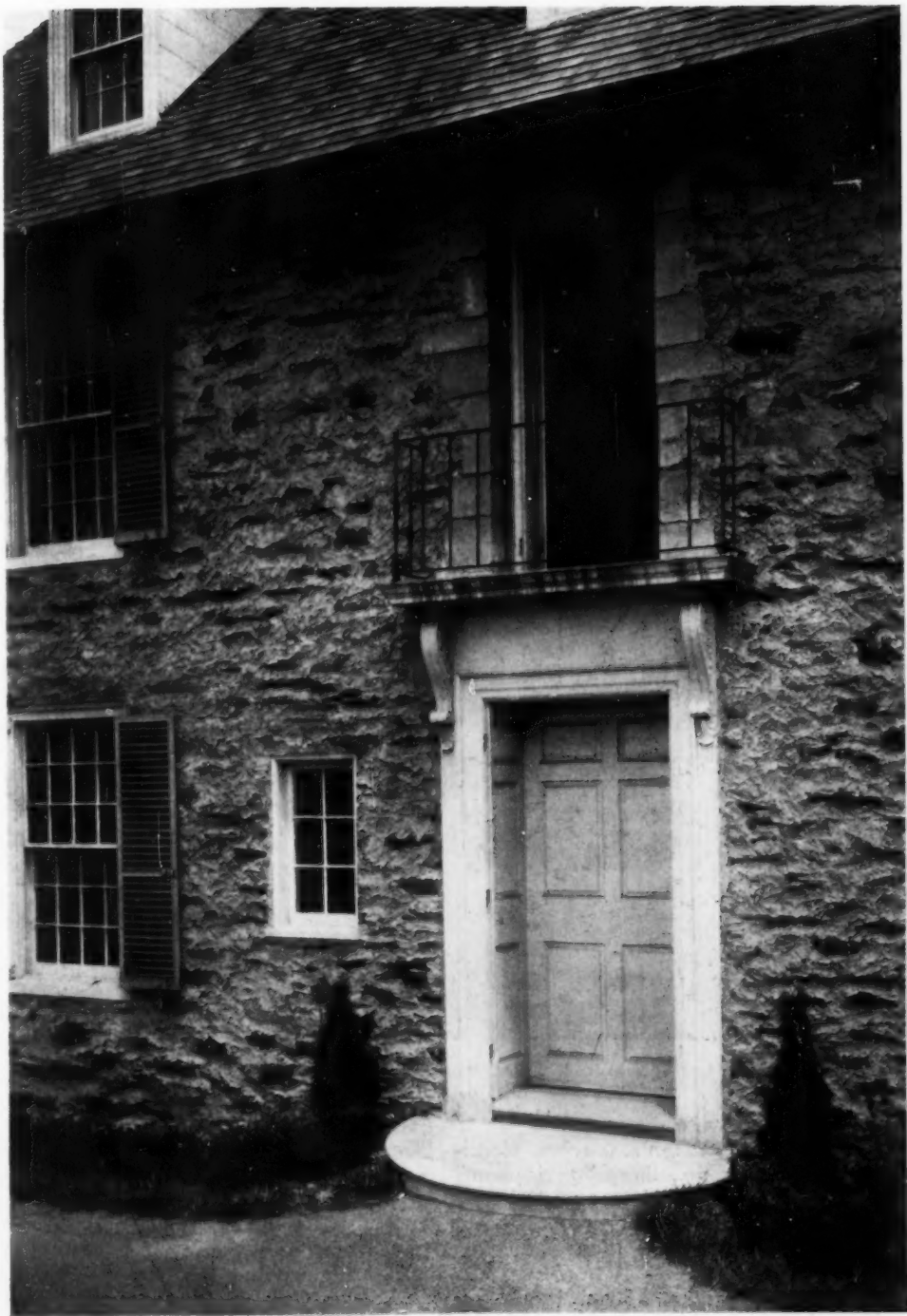




GENERAL VIEW, SHOWING SERVICE AND GARAGES—  
TWO HOUSES FOR THE MORRIS ESTATE, OVERBROOK,  
PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



ENTRANCE SIDE—TWO HOUSES FOR THE  
MORRIS ESTATE, OVERBROOK, PHILADELPHIA.  
MELLOR, MEIGS & HOWE, ARCHITECTS.



ENTRANCE DETAIL—TWO HOUSES FOR THE  
MORRIS ESTATE, OVERBROOK, PHILADELPHIA.  
MELLOR, MEIGS & HOWE, ARCHITECTS.

one that remains from the continent of Europe, and it is now a much diluted one. The most Italian of our "Italian" villa-houses, whatever they may seem to an American, would not deceive an Italian if he saw them set down in an Italian landscape. Their American lines,

confusion in architecture without increasing it through careless use of terms. When we speak of "Italian villas," "Italian feeling," "Italian," in connection with small houses, we usually mean no such thing. What we have in mind is a *slight Italian influence*. For we may



GARDEN SIDE—TWO HOUSES FOR THE MORRIS ESTATE,  
OVERBROOK, PHILADELPHIA.  
Mellor, Meigs & Howe, Architects.

their lower story-heights, porches, plentiful windows, their other Americanisms that are now so bred into our designers that they cannot avoid them if they wish, would betray the imitation. It takes more than a low tile roof, stucco walls and an arch or two to make an Italian villa. As a rule, this is the recipe that is advertised as Italian. We have enough

acknowledge that Italian forms are now so thoroughly Americanized that soon all that will be left of them will be but a few odd motives and an appreciation of what breadth, dignity, perfect proportions and pure lines mean in architecture.

A charming little example of the Italian influence is the house designed by Mr. William Edgar Moran at Glen Ridge,

N. J. It is an alteration, resulting in an effective plan, particularly in respect to the spacious, hospitable entrance hall, from which the stairs ascend under an arch. Its color is fine, indeed—a brownish roof, walls of pinkish stucco made from sand similar in color to the red sand-

In fact, to the question, What foreign styles are important in house design in the United States today? the answer is: None but British. The question of styles in houses is reduced, in this year of 1920, to a choice between English styles of architecture and their early American de-



FRONT LAWN—TWO HOUSES FOR THE MORRIS ESTATE,  
OVERBROOK, PHILADELPHIA.  
Mellor, Meigs & Howe, Architects.

stone of New Jersey, with details of light tan, trim window frames and green shutters and railing. But the point of this design is that its mass and shapes are American. Its roof is akin to the old Connecticut standard, with an overhang. Examination shows that really the only pure Italian features are the details of the entrance and first floor windows.

rivatives. Twenty years have simplified the confusions of styles, and only two or three out of a dozen are left. It seems therefore that the time has come to appraise the few remaining, to decide between them, to determine the best one to use. For until one style is used, American architecture will not be entirely satisfactory.



### THE ARCHITECTURAL RECORD.

In deciding between our styles, there are but three English ones—the medieval, the Renaissance or Georgian, and the modern. Among them one notes the same process of evolution, of elimination, that has almost wiped out the styles of continental Europe in this country.

ited to the large mansion type of house. Apparently, American designers have preferred the early American forms of Georgian origin. Georgian was thoroughly domesticated on this side of the ocean a hundred years ago, so why repeat the process? Therefore, it is fair

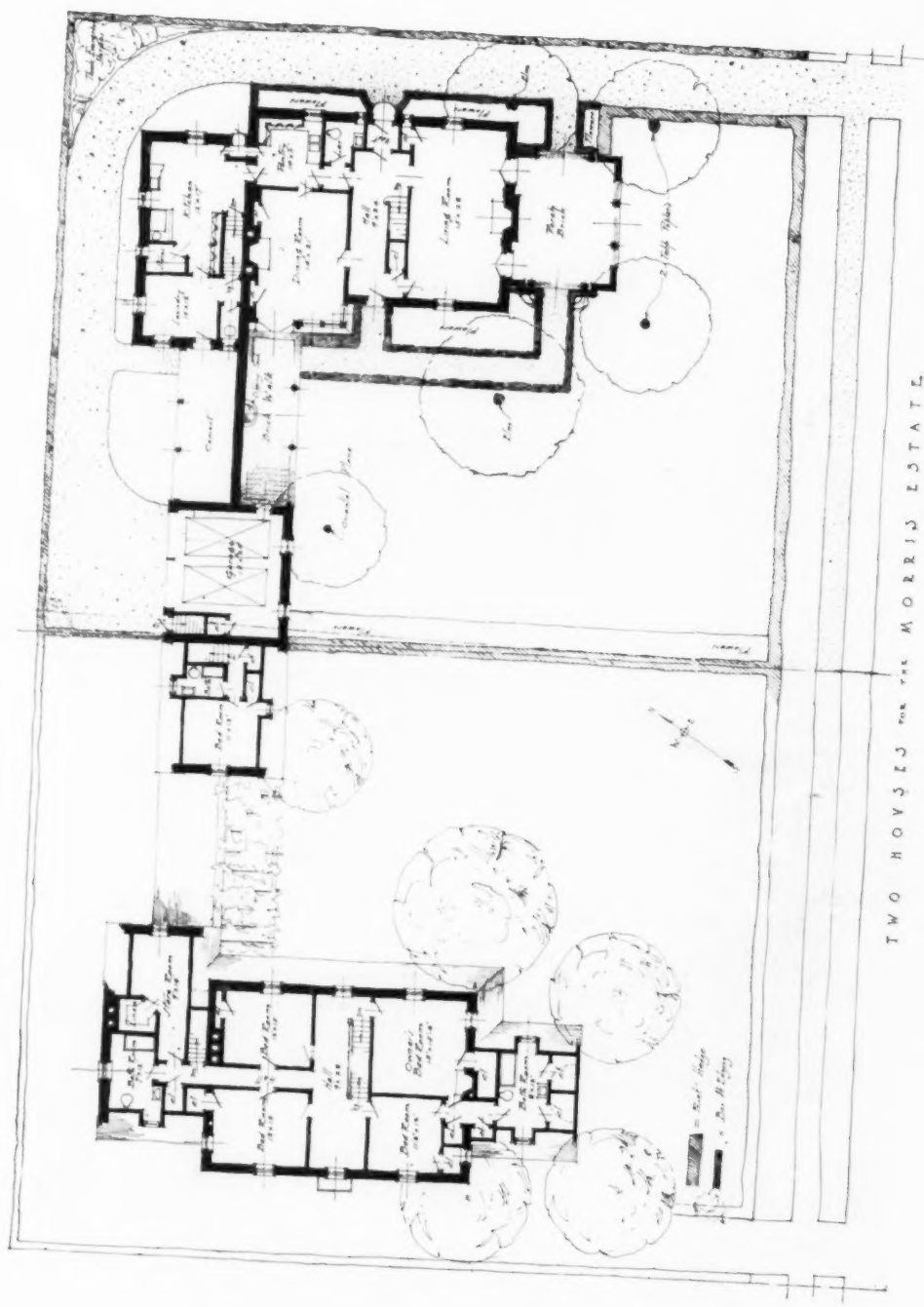


FROM DINING ROOM DOOR—TWO HOUSES FOR THE MORRIS ESTATE, OVERBROOK, PHILADELPHIA.  
Mellor, Meigs & Howe, Architects.

The medieval and Elizabethan types are no longer copied, not simply as a matter of taste, but because they are so largely intricate craftsman's art, and are thus too expensive to be practical. Hence these medieval English types are found only occasionally among the houses of the wealthy. The Georgian style of Great Britain is disappearing. It, too, is lim-

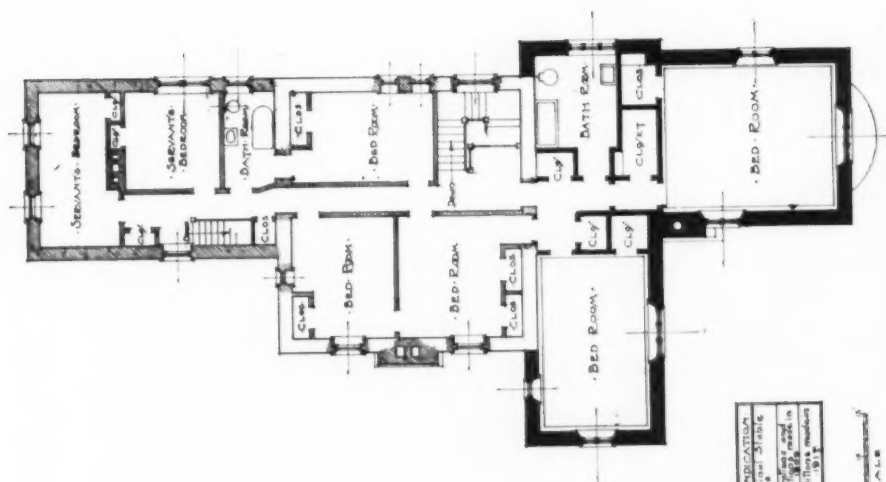
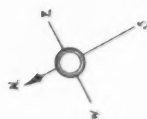
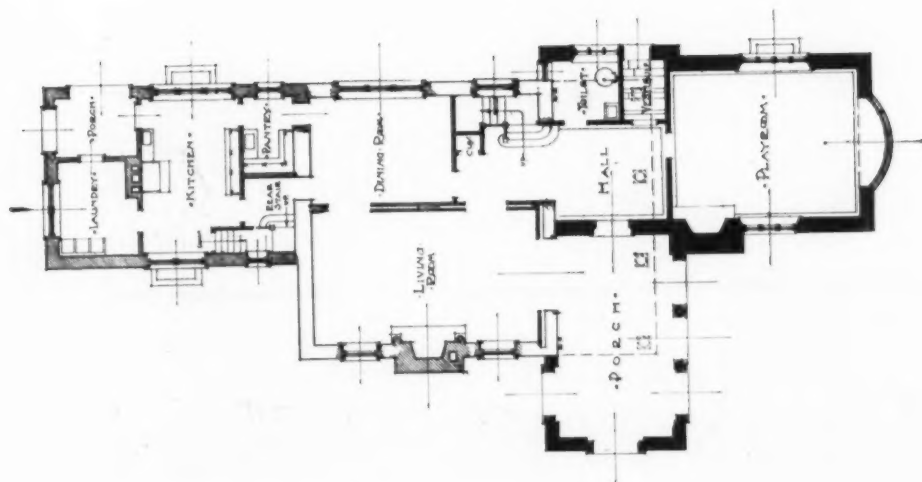
to say that, with the medieval and Georgian types of England eliminated, only two styles appear in American small-houses—the early native American style and the modern English style—to some extent influenced by a faint breeze that still blows from Italy.

Thus the process of elimination of architectural styles, of bringing us out of



TWO HOUSES FOR THE MORRIS ESTATE.

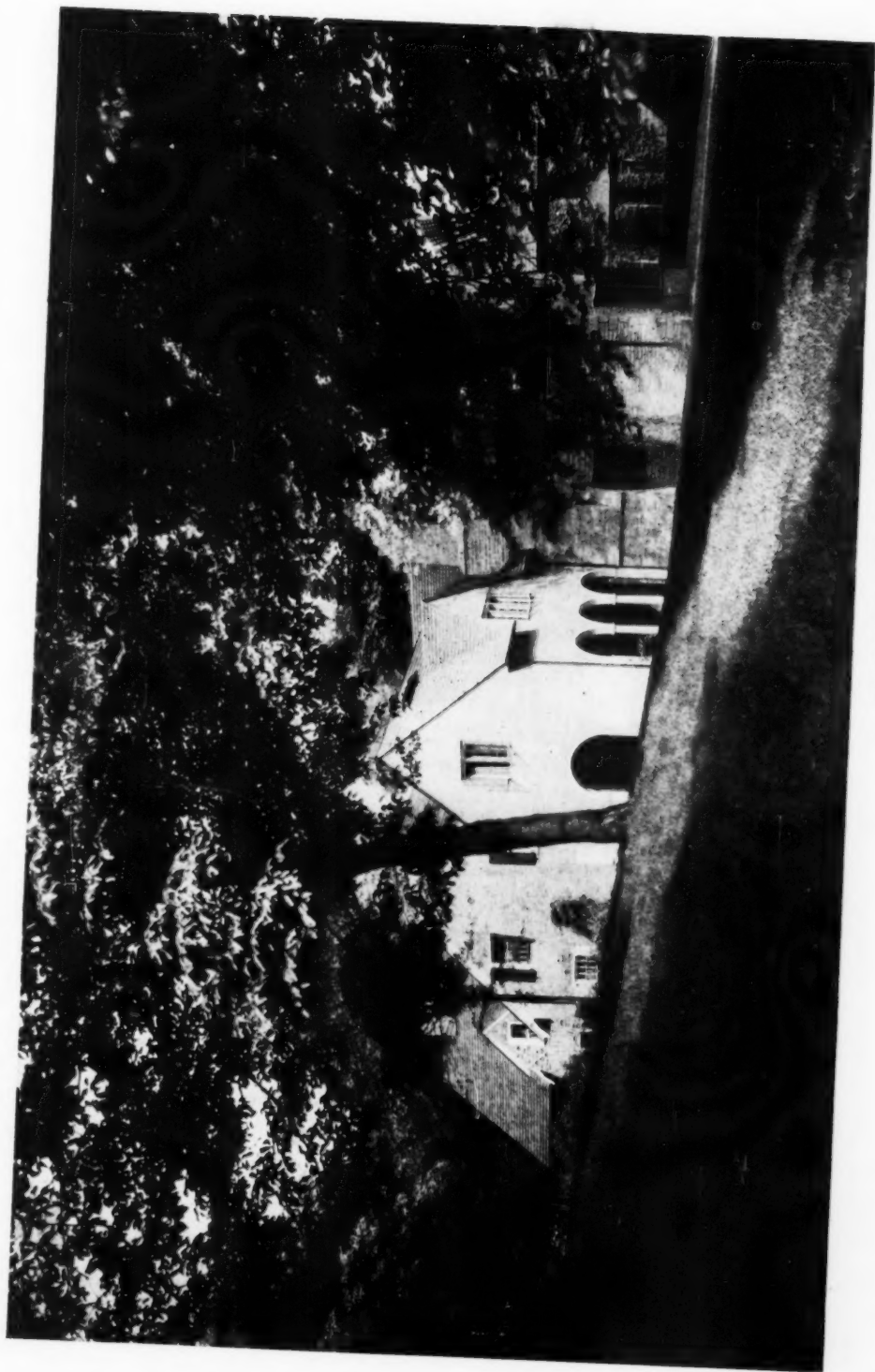
TWO HOUSES FOR THE MORRIS ESTATE, OVERBROOK,  
PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



KEY TO INDICATION
Original State
Alterations and Additions
Added 1911

Scale  
1" = 10'-0"

ALTERATIONS AND ADDITIONS FOR RESIDENCE FOR  
ALFRED MELLOR, ESQ., GERMANTOWN, PHILA-  
DELPHIA. MELLOR, MELLOR & HOWE, ARCHITECTS.



WEST ELEVATION—RESIDENCE OF ALFRED MELLOR, ESQ., GERMAN-  
TOWN, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.

THE ARCHITECTURAL RECORD.

the chaos, has allowed only two to survive. Now, before it is safe to conclude that evolution has ceased and that we should fasten on these two styles, American and British, it is desirable to appraise the English style carefully, to see whether or not it, too, will go by the board and

of breadth and freedom and directness. It is also very flexible, which is just the quality that a good deal of American house architecture has lacked, largely because designers have allowed themselves to become hampered by the formula of the stock plan. Many designers



VIEW FROM ACROSS THE STREET—RESIDENCE OF ALFRED MELLOR, ESQ., GERMANTOWN, PHILADELPHIA.  
Mellor, Meigs & Howe, Architects.

leave only our native tradition to survive. The latter alternative is the law of the development of art in history. As national characteristics develop in a people so does the art develop, growing out of vernacular forms.

Much is to be said for the English style in theory. It is practical and it is inspired, conceived in the modern spirit

wish to work in a free way and they turn, naturally enough, to English houses. But it is in practice, unfortunately, that the English style in America does not come up to the expectation of its followers. Its real successes are rare. It often does not suit its American setting, and seldom does it embody that fine personality and exquisite good breeding of

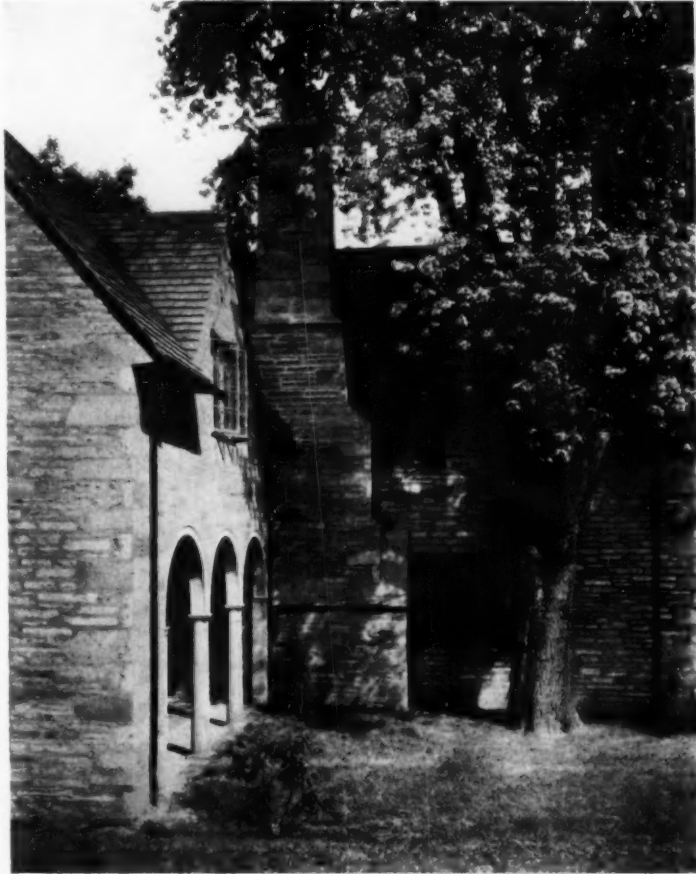


THE ARCHITECTURAL RECORD.

the English standard. Not only are its details poor and heavy and unstylish, its window spacing crude and spotty in many of our American imitations, but the more essential factors of mass and harmonious sweep of roof lines, arrangement of walls and gables and bays—which are the heart

forms. The design of an English country house is, in its way, as simple and pure and harmonious as an Italian villa; yet, because it is apt to be more imaginative, it is far more difficult.

This brings us to the root of the difficulty of using the free British style in



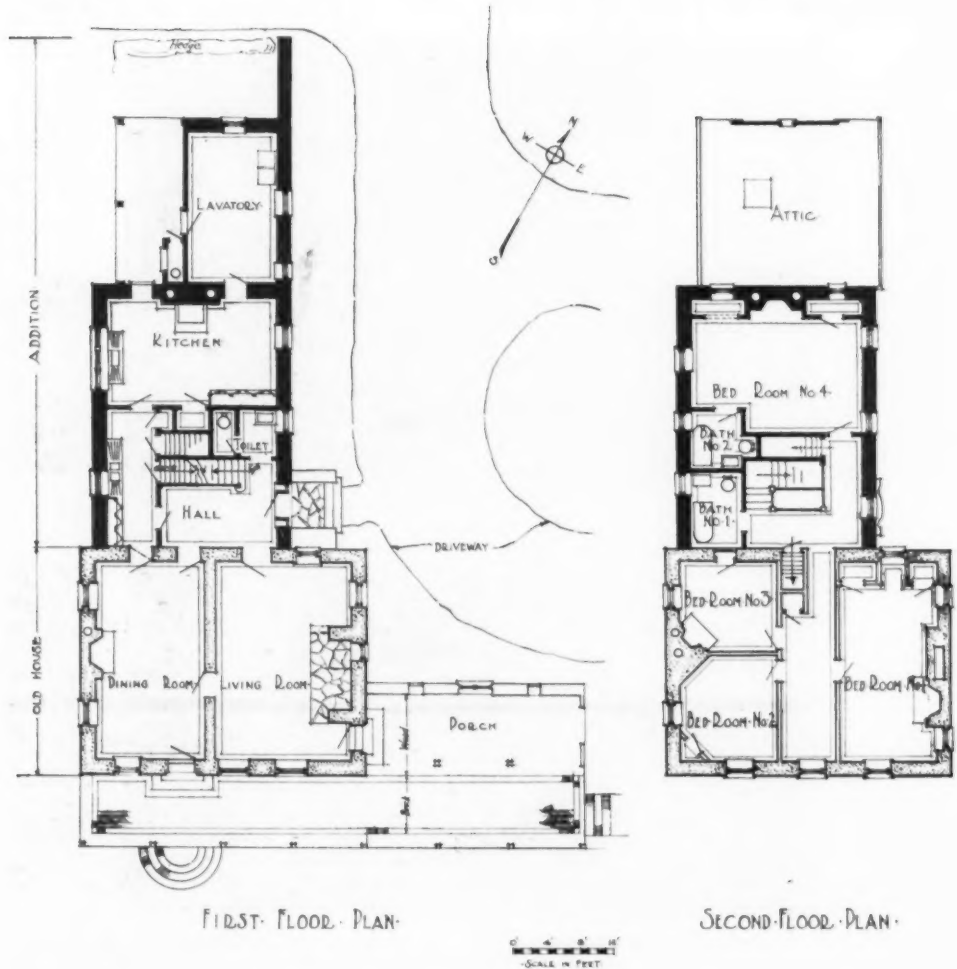
CHIMNEY ANGLE—RESIDENCE OF ALFRED MELLOR, ESQ.,  
GERMANTOWN, PHILADELPHIA.  
Mellor, Meigs & Howe, Architects.

of this style—usually just miss the mark in even the better examples and, in the less successful ones, present a series of jumbled walls and jagged roofs, jerky peaks and spotty dormers, without coherence or meaning. Designers do not seem to realize that the laws of design of unsymmetrical, free forms are just as severe as are those of symmetrical classic

the United States. The American likes this style because it is imaginative and he feels that he can imagine this work as well as the Englishman. The American may be right in this faith in his imaginative powers, but the point is that the Englishman does not "imagine" the style, so far as inventing it goes. It is not generally realized in America that in

ALTERATIONS & ADDITIONS FOR  
RESIDENCE ELLIS Y. BROWN JR.  
DOWNTOWN PA.

Mellor & Meigs  
Architects  
205 S. Juniper St. Phila. Pa.



ALTERATIONS AND ADDITIONS FOR RESIDENCE  
OF ELLIS Y. BROWN, JR., ESQ., DOWNTOWN,  
PENNSYLVANIA. MELLOR & MEIGS, ARCHITECTS.



SOUTH ELEVATION—RESIDENCE OF ELLIS Y. BROWN, JR., ESQ., DOWNINGTOWN, PA.  
Mellor & Meigs, Architects.



EAST ELEVATION—RESIDENCE OF ELLIS Y. BROWN, JR., ESQ., DOWNINGTOWN, PA.  
Mellor & Meigs, Architects.



VIEW FROM NORTHEAST—RESIDENCE OF ELLIS Y. BROWN, JR., ESQ., DOWNINGTOWN, PA.  
Mellor & Meigs, Architects.

their apparently free, untrammelled home architecture, the British designers are simply putting a new turn on a very old tradition. It is the tradition that has come down to them from medieval, Gothic England. They have revived it after the Victorian eclipse. Many Americans do not know that some of its most "original" forms and details are but practical expedients of adapting the complicated, expensive details of medieval craftsmen to modern workmanship. For instance, in chimneys the light and shade of medieval examples have been retained, but they have been translated into simpler forms, and in windows the stone mullions and sills and jambs have been replaced by wood. Roof details have been simplified. It should be remembered, moreover, that such changes are only superficial; they do not much affect proportion and size and scale of details which have remained the same for five centuries. So it is evident that the British designer has all the advantage of the American when it comes to

that final step that makes or breaks a design—I mean the full size details. If an English architect or draughtsman is in doubt as to how a detail may look on the building, he can walk along the street and probably see several ancient examples which will set him right. The American has no such help, he must guess on paper and experiment on the building, something fatal to accuracy in the full-sizing. Young American draughtsmen have no examples of medieval details at hand to follow, no perfect examples patiently and exquisitely worked out by master-craftsmen to use as models and standards. In most parts of America they see only poor, ignorant imitations of English types at best, and their design thus perpetuates abuses not only with regard to details, but in the more difficult problems of mass and perspective they flounder in the maze of irregular groupings. The American is dazzled when the Englishman scores a bull's-eye with some daring motive of roof or gable, not realizing perhaps that,



RESIDENCE OF LAWRENCE F. ABBOTT,  
ESQ., CORNWALL-ON-HUDSON, N. Y.  
PARKER MORSE HOOPER, ARCHITECT.





RESIDENCE OF LAWRENCE F. ABBOTT,  
ESQ., CORNWALL-ON-HUDSON, N. Y.  
PARKER MORSE HOOPER, ARCHITECT.  
(The Dormer Window in a Later Addition.)



RESIDENCE OF LAWRENCE F. ABBOTT, ESQ., CORNWALL-ON-HUDSON, N. Y.  
Parker Morse Hooper, Architect.

the Englishman has simply adopted something he saw out of his office window, and knew exactly how the motive would look from all points of perspective before he drew it on paper. The modern Englishman is not given to imagination, he is the most realistic, matter-of-fact man on earth, and even if he is creative, he is as sound and thorough as he can be. He knows the value of centuries of race experience and is not prone to abstract invention. He uses the vernacular of his country, not a personal language of his own.

Not only do the difficulties of office practice in this free British style tend to make it fail with American designers. It is in essence and spirit Gothic, and its subtle medieval beauty is as alien to

the American temperament as the luxurious, complex style of royal France which could not be made to flourish over here. Everyone knows that Gothic has been the most signal persisted failure in American architecture. Only a half-dozen architects have triumphed in it.

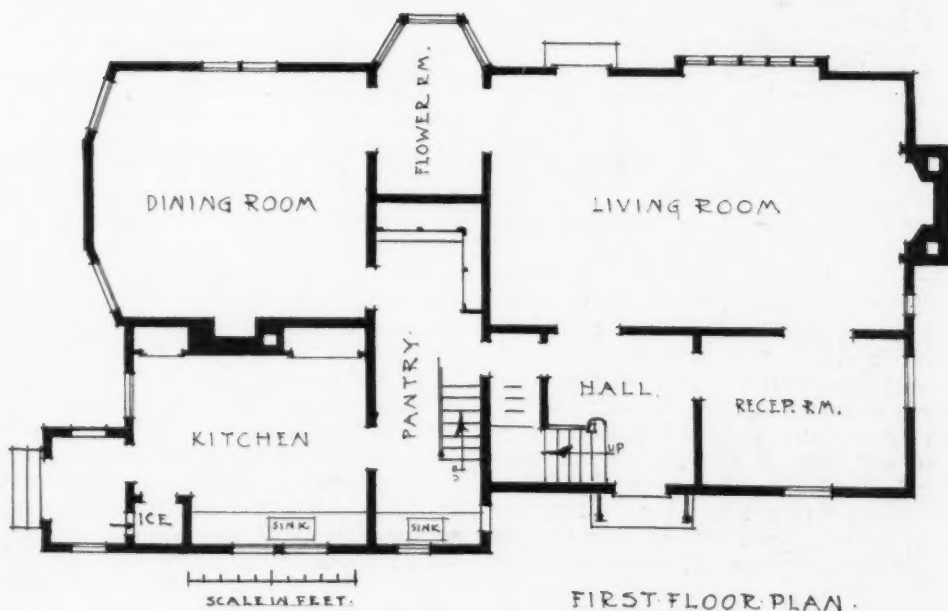
It should be clear that, outside a small minority of designers in the eastern cities, most American architects are at a hopeless disadvantage in attempting the picturesque English architecture in America. This minority are unusually gifted men, bred in English traditions, who have trained a special office force for this style of work. Their work is done in the most painstaking fashion with as much study and travel in England as is possible. They know that, no matter



DETAIL OF FRONT—RESIDENCE AT HARTSDALE,  
N. Y. FRANK ARNOLD COLBY, ARCHITECT.



RESIDENCE AT HARTSDALE, N. Y.  
Frank Arnold Colby, Architect.



RESIDENCE AT HARTSDALE, N. Y.  
Frank Arnold Colby, Architect.



RESIDENCE AT HARTSDALE, N. Y.

Frank Arnold Colby, Architect.

how creative a man may be, he can only make his design successful by acquiring an accurate vocabulary of forms and details and by entering thoroughly into the spirit of a tradition. Even these men are giving this British style an American turn. They are more or less consciously adapting its forms and colors to American conditions.

The above considerations are offered to explain the weakness of the picturesque English style in America. Practical difficulties stand in the way of using it; it was developed to suit conditions entirely different from ours, and Americans broke with the medieval tradition three centuries ago, and cannot retrieve its subtle Gothic spirit. I believe that it, too, will pass, in the way of the other foreign styles, or else be so modified as to merge into native types. Even now it is not often met with in pure form in small houses. Soon all that will remain of it will be a faint, exquisite aroma of inspiration, vigor and freedom, and perfect breeding and stylish manners. It will then take its place beside the bal-

ancing Italian memory of simplicity and perfection and grace, and only our own early American tradition will be left.

I have shown two houses of American design which have evidences of the English influence. One is the house of Mr. Alfred Mellor, an alteration by Messrs. Mellor, Meigs and Howe. It has one of those long, narrow plans which are so effective in elevation. The first floor arrangement is very charming, unusual, and admirable for entertaining. Most effective is the situation and character of the porch, which is really a loggia or outdoor wing. Upstairs the hallway is long and narrow, but its unexpected openings out into the stair hall and ante-room make this less noticeable. Outside, the attraction of the house is evident in the photographs. It is altogether a part of the neighborhood and goes well with adjacent houses. If it seems at first sight English, in its larger windows and comfortable, ample proportions, it is quite American. Even in detail much of its elements could be found in some of our old houses, and they are kept fine in



scale and well modeled for clear sunlight. Mr. Frank Arnold Colby's home is different in character, with its English elements still less apparent. Its windows are thoroughly American and its roof details are well designed for intense light. It has, in addition, a pronounced individual character, an unusual touch of gayety, even humor. Both its lot plan and its floor plans have been discussed in Part I and Part IV. of this series as models of architecture.

Thus the decision of style in small houses rests upon the worth of our national forms. This should not be difficult to determine. The trend of the times seems to set stronger each year towards the historic American tradition, towards the forms of household arts developed early in Colonial days and carried well into the nineteenth century, and submerged in most parts of the country—but not everywhere—for fifty years, from 1840 to 1890. Other types there are, but they are meeting with less favor. The more they are analyzed the more they are rejected by our ablest designers as clearly unfit. Either they are Victorian relics, barbarism, or crude interpretation's of European models, or else merely the result of ignorance of design. An exception is a type developed early in the century by a few gifted men in Chicago. Its progress was watched with sympathy in the east, but its early promise was not fulfilled and it is being turned again into the stream of the early tradition. In only a small area of the country is it found.

Fortunately, it is not necessary at this date to defend at length the early American tradition. Nearly all the foremost designers favor it. When they attempt other forms it is either through necessity or else as an occasional diversion. They believe that it holds great possibilities artistically, architecturally, and nationally. They are fascinated by its extraordinary variety, which new researches among old houses and buildings in districts hitherto neglected, is always increasing. It was developed to fit American conditions and life and manners at a time when people had plenty of

leisure to study how to express the ideal of the American family and hearth in the household arts. Our ancestors all over the country, from Canada to Florida, worked nearly two hundred years on this task, and they carried it to complete success.

It was folk-art, the art of craftsmen. Although there were no architects in the modern sense, most of the design was done by craftsmen, carpenters and masons, who designed right on the building. They thus came to adapt simply and naively the forms and details in wood and stone to American conditions of climate and sunlight and landscape. Samuel McIntyre, the great architect of Salem, Mass., whose masterly details of entrance porches and doorways and mantels are famous, began as a carpenter and woodcarver. This instance was repeated indefinitely. In many regions this long process of craftsmanly adaptation of forms to American conditions was carried so far that European forms were finally eliminated. For instance, in the old New Jersey houses of the Holland descendants, even columns and entablatures do not appear in the pure type of this region, and except for an occasional detail of trim or door paneling, they do not contain a form found outside America. Our native style is thus a true vernacular, which accounts for its endless charm and interest and for its vitality of local variations.

American designers feel that this beautiful old native style not only expresses American ideals, but as a practical matter it is easy to design with. There are countless masterly old examples along the Atlantic seaboard and west to the Mississippi to profit by—perfect standards for design and models for details. Architects and draughtsmen are always studying, visiting, measuring, memorizing the forms of these buildings. They have thus all the models for a vocabulary which they could not exhaust in the busiest practice, and this advantage they do not possess with any other style. These forms are a simple series, suited to our methods of construction, in contrast with the forms of other



RESIDENCE AT GLEN RIDGE, N. J.  
William Edgar Moran, Architect.

styles which are less direct and therefore more expensive. They were ingrained in our people—among all ranks, democratic—as thoroughly as any part of American culture, and it is absurd to think that fifty years of Victorian ugliness could have broken the tradition. Its spirit remains as vigorous as ever.

In truth, the failure in past years to appreciate the value of our early art-forms was largely due to a confusion of terms. The word "Colonial" was spoken as carelessly as the word "Italian." The first students of our native style did not know that its greatest period came in the nineteenth century, long after the United States were colonies, and that it flourished all over the country for over sixty years after the Declaration of Independence. In some rural countrysides and villages it never died out. It is thus as absurd to call it "Colonial" as to call the early works of Emerson "Colonial," or to claim Poe a "Colonial." Whitman wrote "Leaves of Grass" only a few years after Victorianism poked its ugly face into the beautiful picture of the old American hearth, and it should be real-

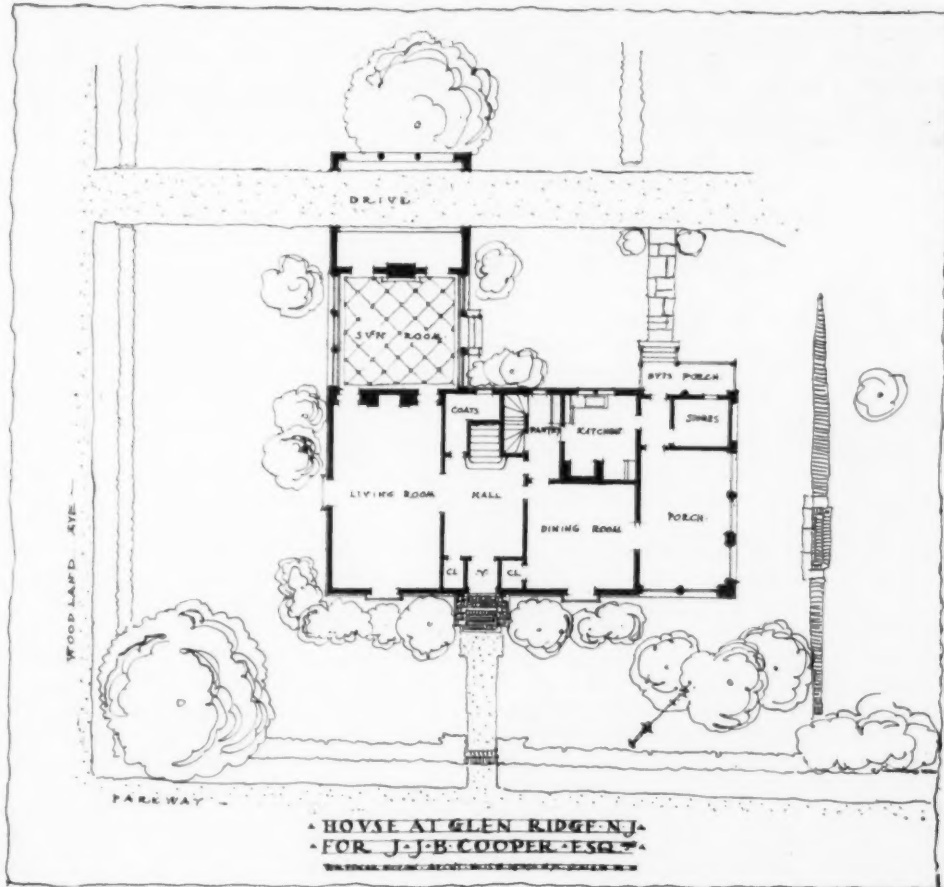
ized that he, and all his contemporaries in American literature grew up in the atmosphere of a native, nationwide, homogeneous, exquisitely perfected household art. The visitor to Concord will see that, even to the end of the nineteenth century, Victorianism was never able to gain a hold in that historic town. To the extent that they have ignored the significance of our native art tradition, the literary and intellectual circles of America have overlooked the obvious.

Of course, we should not copy our early forms mechanically. We may continue to modify and to develop them according to our taste and circumstance, and we may emphasize certain aspects of its spirit as more symbolic of the twentieth century. Using a style does not forbid progress. But we might as well give up our language or our law or education as to cast aside this native art, for it is the one that our designers use with the greatest, most consistent success.

Only two doubts remain in some minds as to how far this early American tradition fits architecture today. One

comes from certain designers who wish to work in a free, picturesque style. They believe that the symmetrical balanced design and neo-classic details of many old houses are out of place in certain special conditions of landscape or neighborhood. In fact, a few designers have tried to lay down the principle that site and situation govern style. They assert that the American tradition is meant only for formal town conditions or for a quiet farmland; but that a picturesque style modeled after the modern English country house should be used in an informal neighborhood or in rough, picturesque country. This I believe to be a fallacy. To say nothing of the difficulty

of using the English style in the United States, it is contrary to all the teachings of the history of architecture to develop two or more styles just because different physical conditions are met with. Here, again, one need not depend on theory. The most recent studies of old houses show that it is an error to think that the old American style means prim, balanced, neo-classic design. Such was undoubtedly the impression when, a generation ago, architects began to explore the resources of our architecture in New England towns and cities, where the more sophisticated mansion type first met their eye. Later, however, a more thorough knowledge of the style, particularly



RESIDENCE AT GLEN RIDGE, N. J.  
William Edgar Moran, Architect.

that gained in the last five years, has turned up an extraordinary amount of the freest sort of architectural expression in massing, groupings, roofs, gables, details. There is still immense material for our vocabulary of this picturesque type of design yet to be collected, particularly south of New York. There is much of it even in New England, and I have encountered a fine field in southern New Hampshire.

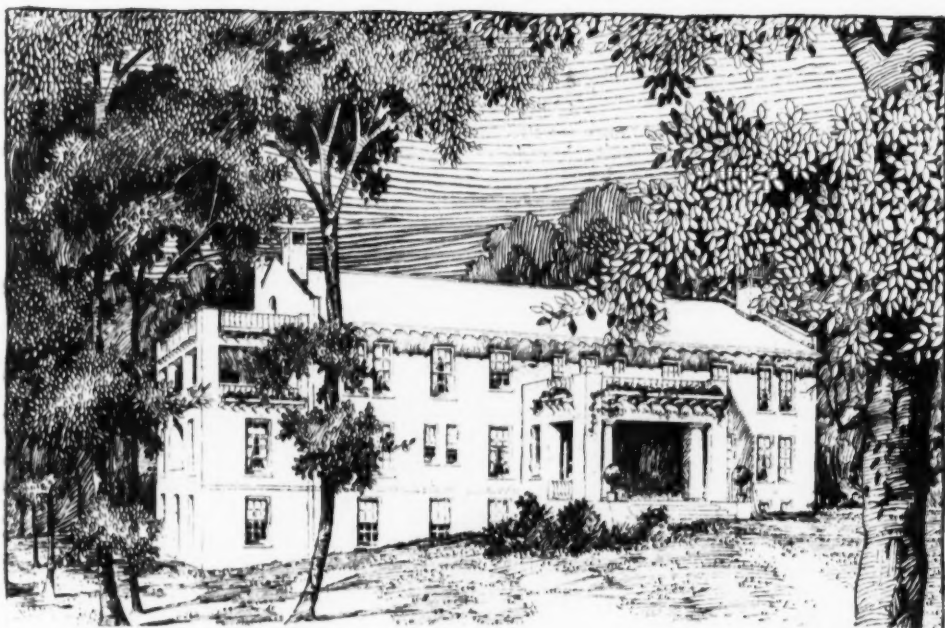
These discoveries are welcomed by designers, because the lack of picturesque, informal motives had been the one flaw in their enthusiasm for our early architecture. Now they know that they have all the types of models—without which architectural forms are guess-work—needed for all kinds of design. They prefer this type of freer forms to the variations of the modern British style, because it is thus not abstract design on paper, and, even more, because its picturesque vernacular aesthetically fits our natural conditions. Its fuller, more horizontal proportions, its porches and sheds and outbuildings, its simple, direct lines and construction, its large, cheerful windows, its sunlit details, its lively, cheerful, hospitable, simple, open character, are all characteristically American.

All in all, every fact that influences the choice of style points to the use of our own tradition. And, since no style of art is sound that does not express perfectly the life of the people who use it, this native tradition is the only one that is honest in the small house. Our ancestors gave two centuries to perfecting American life and expressing its ideals in this art, harmonizing it with the literary tradition of Poe and Emerson, and the fifty years interlude in the Victorian period is not of great moment. It is certain that the elemental life of the family and the society which was based on it have not changed much in our American countryside and villages and town neighborhoods. They are wealth-

ier, more comfortable, have more machines; that is all. We need not wait for a new "nationalism," a new society, or a "new social era" in order to achieve a new style. The art-forms that mirror our national, rural and small community life are the only ones that really are worthy of small house architecture today.

So much for one of the two prejudices still existing against the native American style. The other has been hinted at before. That is the criticism of certain artists and "intellectuals" that our old forms are too thin, too prim, too cold—too uninspired—to express the twentieth century, which is dynamic, powerful, symbolized by splendor and daring. To such ideas there is no great need to reply. The quiet, simple, household art of town and country is in question here, not the architecture of our confused, unplanned cities; nor even the architecture of our great residences, some of which are but eccentric advertisements for their owners, who clearly do not know how to make homes out of them. It is enough to say that such assertions of critics as to the out-of-date character of the American tradition are based on ignorance of facts. Again it may be said that many older houses show much imaginative design, particularly in stone architecture, and in the architecture of the south, design as "modern" in its boldness and dramatic effect as people could live with year after year.

In conclusion, may not this be agreed upon: Do not the very best modern houses designed in the native American tradition attain nearly all the possibilities of a national style of architecture? Even those who hesitate to agree must feel that if our architects have not yet perfected an American style in small houses, they are so far on their way towards their object that there is no turning them back. And, in view of their great achievement, who would care to stop them?



# SOLDIERS & SAILORS MEMORIAL HOSPITAL



PENN YAN

NEW YORK

EDWARD F STEVENS, ARCHITECT

**P**HILANTHROPIC foundations are fitting memorials to the men who served the cause of humanity in the World War, and not a few foundations of this nature are taking the form of hospitals. Such a memorial is planned in Penn Yan, N. Y., to the boys who went out from Yates County. Public spirited citizens have contributed generously that it might be of the greatest good to the county, and the site is one

of the finest in the town, with splendid oaks and maples shading the approach.

The entrance is through a "Memorial Hall," commodious and inviting, speaking welcome to all. The walls, panelled to the top of the doors, will bear bronze tablets containing the names of the 650 soldiers, sailors and marines who served in the war. The memorial hall will have cabinets for war relics and will be large enough for the holding of commemora-



tive meetings, etc. From the hall, one enters the hospital office and the staff room; this administration unit is therefore cut off from the hospital proper. While the capacity of the hospital is only eighteen beds, it is so subdivided as to provide for the segregation of diseases and of the sexes.

On the first floor, besides the memorial hall and offices just mentioned, there is a complete operating department, with operating room, sterilizing and work room, surgeons' dressing and locker room, anaesthetizing and supply room.

At the south end of the first floor is a small but complete maternity department with a two-bed ward and three private rooms, a delivery room, creche and toilet facilities, together with an airing balcony on the south. Centrally located are the staircase and elevator, together with the ambulance entrance to the rear.

As the ground falls off toward the south, sufficient height is obtained in the basement for the kitchen, dining-room, heater room and X-Ray department, with ample storage capacity.

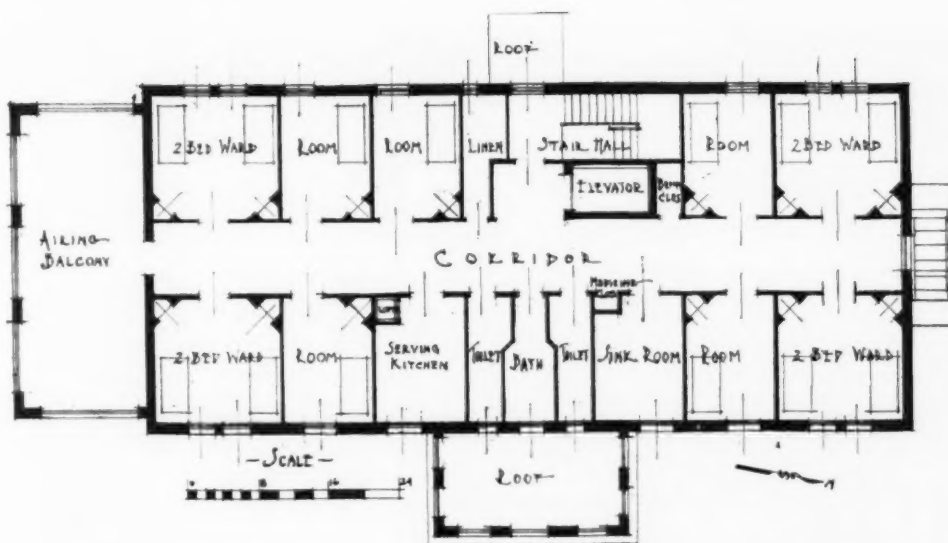
Provision for the general patients is made on the second floor, which is so divided as to allow for eight patients in wards and five in private rooms, with ample provision made for toilets, bath, linen and medicine to make the hospital complete. An airing balcony extends across the south end, affording room for many of the patients to be in the open air.

The exterior will be of the Mission type of architecture, constructed of tile blocks with "rough cast" plaster finish and red tile roof. While this will be a complete hospital in itself, it is so arranged that future additions may be made without affecting the usefulness of the first building.

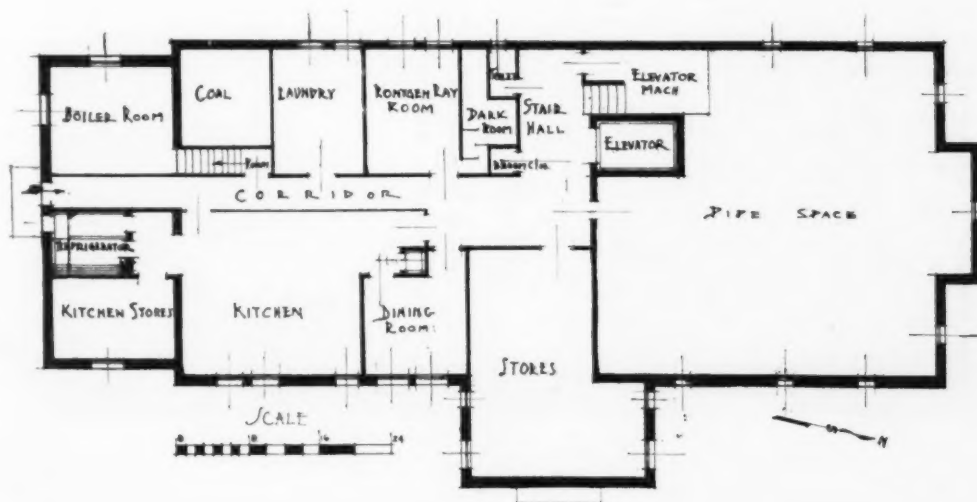


FIRST FLOOR PLAN—SOLDIERS' AND SAILORS' MEMORIAL HOSPITAL, PENN YAN, YATES CO., N Y.

Edward F. Stevens, Architect.



SECOND FLOOR PLAN—SOLDIERS' AND SAILORS' MEMORIAL HOSPITAL, PENN YAN,  
YATES CO., N. Y.  
Edward F. Stevens, Architect.



BASEMENT PLAN—SOLDIERS' AND SAILORS' MEMORIAL HOSPITAL, PENN YAN,  
YATES CO., N. Y.  
Edward F. Stevens, Architect.



DOORWAY FROM NO. 5 GREAT GEORGE  
STREET, WESTMINSTER, S. W. IN  
VICTORIA AND ALBERT MUSEUM.

# *English Architectural Decoration*

## *Text and Measured Drawings by Albert E Bullock*

### **Part XIII<sup>2</sup>. Carved Overdoors, Chimneypieces, Etc.**

THE details relating to the rooms illustrated in my last article give a clear idea of the elaboration and richness of the carving put into work executed during the first half of the eighteenth century. The room from No. 27 Hatton Garden is particularly bold with regard to the chimneypiece, niches and overdoors. This example has curved, scrolled and enriched cornices to the pediments of the niches, while the cartouches occupying the center feature to the broken pediments of the overdoors are well carved and of good design. The inverted husk ornament will be noticed at the mitered angles of the door architraves, as well as the scroll drop which finishes the breaks against the vertical sides of the architraves. This doorway is of pleasing character and typical of many rooms executed during the reign of George II.

The adjoining room at the Victoria and Albert Museum, which comes from No. 5 Great George Street, Westminster, is a later example carved with that French touch associated with the name of Chippendale. The style is most in evidence in the design of the frieze to the overdoor and the nature of the carving to the chimneypiece. The Greek fret pattern to the dado rail and to the picture frame of the overmantel was in vogue during the closing years of the reign of George II, but it is quite possible that the room was executed within a few years of the accession of George III. The carved pendants at each side of this frame are free of all convention, exhibiting much skill in execution.

Another feature of interest lies in the carved wood brackets on either side of the frieze to the chimneypiece reminiscent of the marble examples of the time of Wren as exemplified at Belton House. The picture harmonizes well with the simple character of the room.

The apartment is tastefully designed. It has the advantage over the Hatton Garden room in having the four panelled walls intact, including the window shutters, but neither example possesses an enriched plaster ceiling. One imagines that the windows were the usual sash or guillotine type with thick ovolo molded bars common at this time, and it is a pity they were not also preserved and inserted in position. Both rooms are in deal and have modillioned main cornices crowning the panelling to the walls.

Throughout the realm of interior decoration the want of original ceiling ornament is very marked in many otherwise excellent examples of panelled rooms. There exists at Westminster one enriched ceiling of this period in a small house situated at the back of North Street, said to have been once occupied by Lord North, whose bust is supposed to be modelled in one of the ceiling panels. The design is based upon the constructional principle of cross-beams enriched with a Greek fret pattern and having an elliptical molded center panel. The square angles have large rosettes, and the side panels have the bust referred to, enclosed by ovals with foliated scrolls.

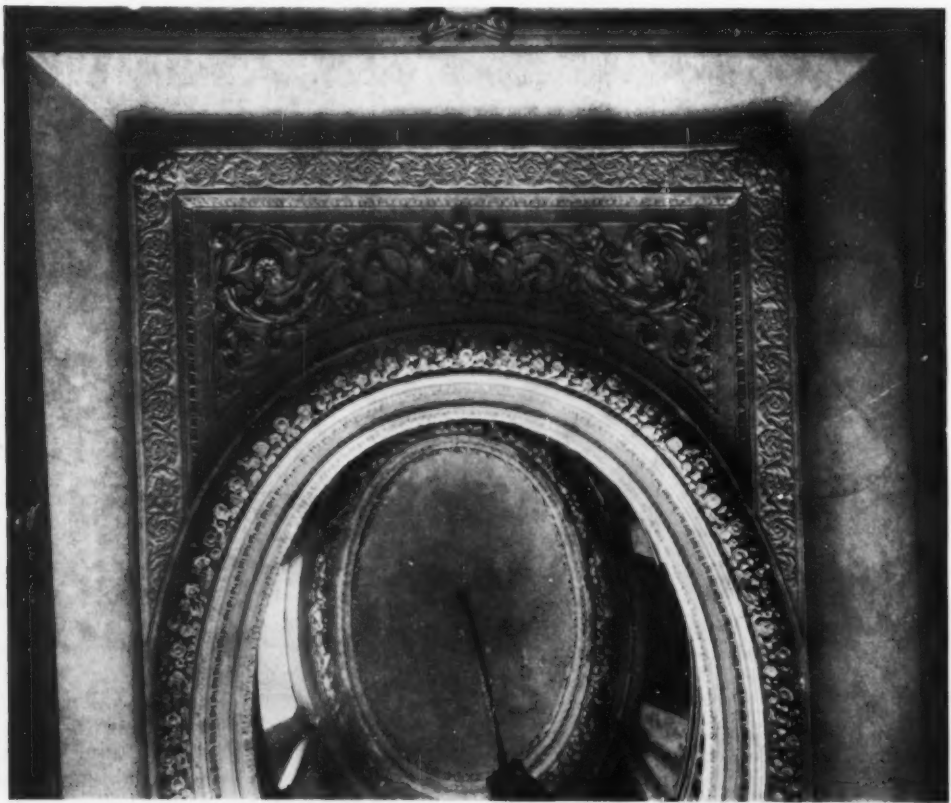
The tendency to a severer classical ideal is noticeable in most of the plaster work of this age, but the moldings and ornament were for the most part bold and of full relief. The work of James Gibbs at the Radcliffe Library, Oxford, and St. Martin's-in-the-Fields Church near Charing Cross in London give instances of the character of the ornament of this period. The latter example is rich in detail, the soffit of the gallery having semidome shaped sinkings for the circular window heads to give fuller light, the center of these sinkings being ornamented with a large shell and accompanying ornament of appropriate nature.

### THE ARCHITECTURAL RECORD.

At this time the rooms were not so lofty as those common to the William and Mary period, and this fact often makes the ornament appear somewhat heavy. Realizing this defect with its tendency to coarseness, the Adam Brothers sought to obviate the difficulty by the *finesse* of their purer Greek methods. Their Flaxman type of relief work was of fine line and graceful pose. In common with Wedgwood they endeavored to depict the mythological subjects of Pagan history in all the salient positions favorable to the completion of their designs. There are several ceilings of this character in London, notably in some of the older houses in St. James' Square, Argyll Place and Adelphi Terrace, while the libraries at Belton and Nostell Priory

and the decorations at Sion House are a few instances of good examples outside the capital.

The Adam designs for chimneypieces were particularly happy, with fine marble inlay and carving, of which there are examples at Stratford House, the town residence of the Earl of Derby, and at Kedleston, the seat of Lord Scarsdale. The wood carved mantels of this era were frequently rather more lavish of detail, especially those designed by Pergolesi. The Adam ceilings exhibit an enslaved attachment to geometrical formation, of which the ornament was often so finicky as to rob the example of much value and jeopardize the grandeur of their larger reception rooms. This is very noticeable at Lansdown House



STAIRCASE CEILING, ASHBURNHAM HOUSE, WESTMINSTER, S. W., CHARLES I. PERIOD.





SALOON CEILING, ASHBURNHAM HOUSE, WESTMINSTER, S. W., CHARLES I. PERIOD.

where the dining room ceiling is subdivided, with the smaller panels worried with essays in geometry.

The assistance of George Richardson—who issued a book of ceiling designs at the time—no doubt contributed to the failure of this section of the work, as his designs are not very inspiring, the redeeming features being the many delightfully painted panels of Kauffman and Zucchi.

The mechanical triumph of the compass over the artistic tendency of the mind, the sense of making as many variations of intersecting and adjacent curves in juxtaposition as will conveniently vary a given pattern to avoid complete monotony—these are the impressions one feels upon examining many of these ceilings from a critical aspect.

One cannot imagine that Pergolesi ever yielded to this temptation, and possibly Van Gelder and Spang were left a free hand to devote their energies to carving the many chimneypieces which will live to the renown of the school. The draughtsmanship of C. L. Clérisseau

certainly contributed to much of the delicacy of the work where it related to metal ornaments and fittings, no less than the Wedgwood cameos or small painted panels of the artists employed. Robert Adam had struck a firm friendship with Piranesi, whose engravings are still the wonder of his age.

The greatness of the Adam Brothers' work lies chiefly in the clever planning and grandeur of form of many of their mansions, as well as those of their school, such as Boodle's Club in St. James' street, and other houses in the London area. The detail of the decorations are of secondary importance, although essentially typical and necessary to the style, and therefore inseparable from it. Lightness and grace were the keynotes of each theme, and they attained their object to a remarkable extent.

By comparison with earlier styles one notices that detail forms a much more essential part of the general conception in preceding ages. The large cavetto of the cornices of the James II period, the bolection moldings of the age of William



FIREPLACE FROM NO. 5 GREAT GEORGE STREET, WESTMINSTER, S. W. IN VICTORIA AND ALBERT MUSEUM.

and Mary, the tendency to classic forms during the reigns of the first two Georges, and the free rendering of plaster work in the early years of George III, based upon the French Régence style, culminated in the development of finer qualities of expression. The work of the Chippendale school was really a hybrid taste grafted on an old English principle. It helped to promote a desire for something different and apart from previous thought. Thus the discoveries of early Roman and Greek work which transpired at Herculaneum and Spalato gave the motifs required and the impetus to the development of a new and original style adapted from an ancient source. In addition, the intercourse with France—where the fine work of the era of Louis XVI was in full swing—could not fail to have a beneficial influence upon the practice in this country, and the later Adam work synchronized with that of the French Em-

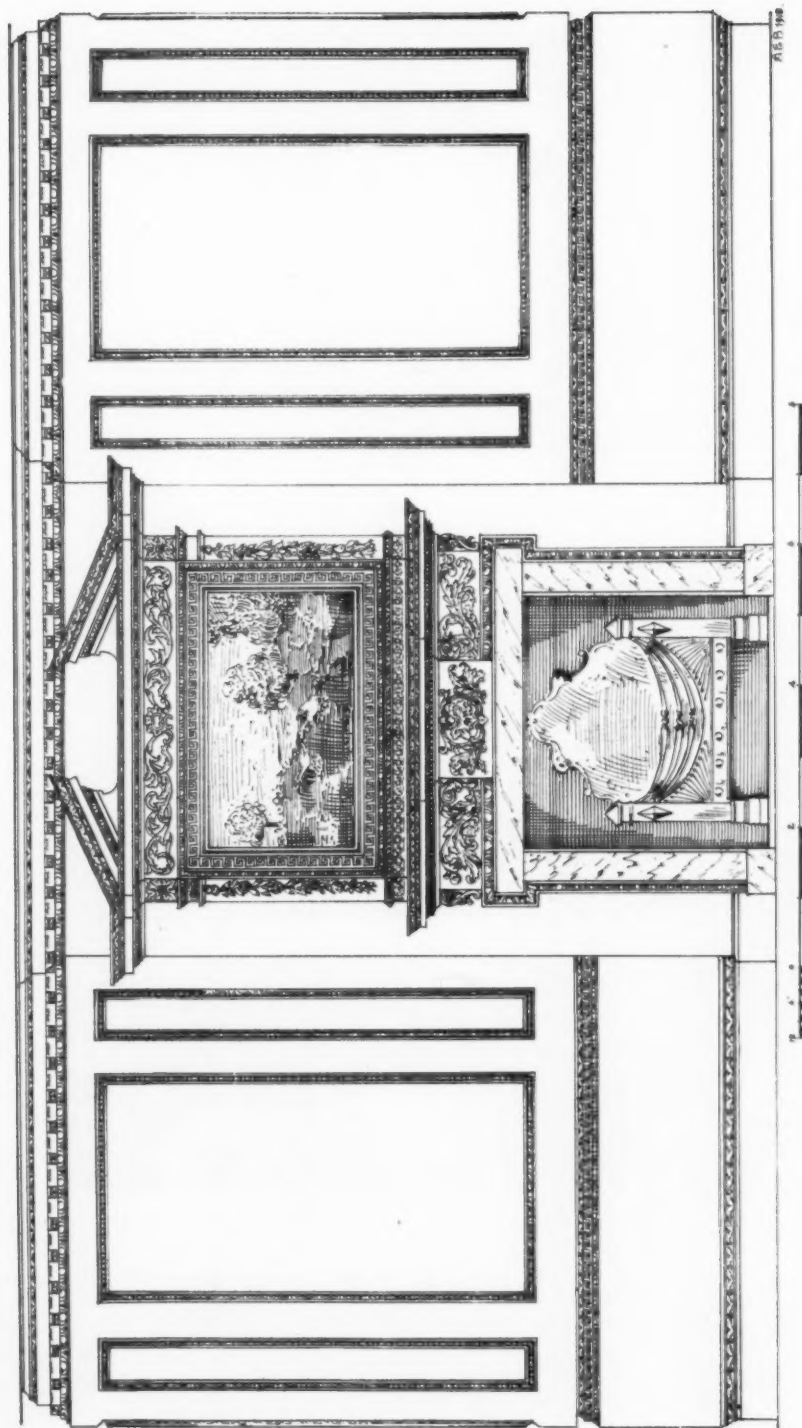
pire style which was developing at the time of the Revolution.

Many are inclined to look upon the death of Robert Adam as the climax or end of the development of decoration in England, and to a certain extent, from a historical standpoint, this is so; but there is a sequel in the work of Sir John Soane and Sir Charles Barry, which I shall hope to deal with at a later date. The latter architect was responsible for many important edifices, including Bridgewater House, the Travellers' and Reform Clubs in Pall Mall and the interior of Stafford House (now the London Museum), all within the vicinity of St. James's Palace.

The disposition of panelling upon the wall surface usually presents some difficulties where the chimneypiece or door is not placed centrally in the full width of the side of a room. Upon the bisymmetric principle a chimneypiece or door may be made central by reconstruction,

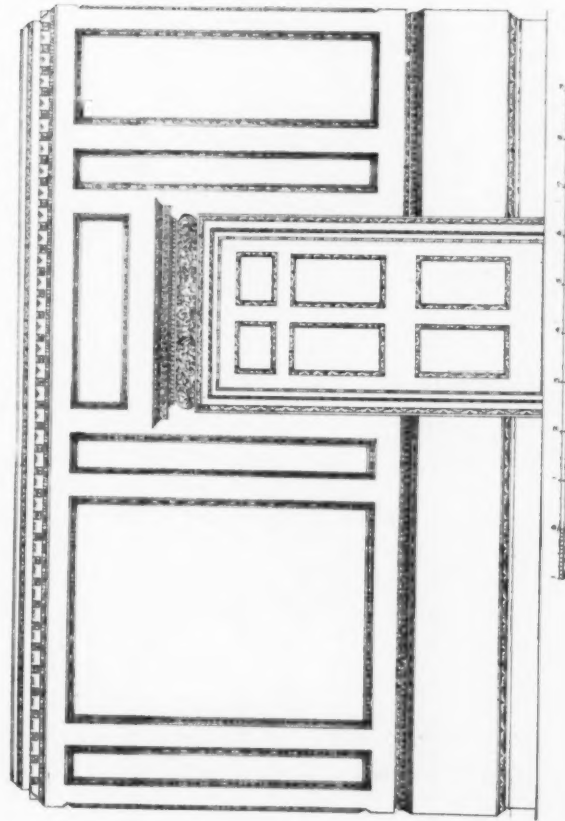


NO. 27 HATTON GARDEN, LONDON, E.  
C. IN VICTORIA AND ALBERT MUSEUM.



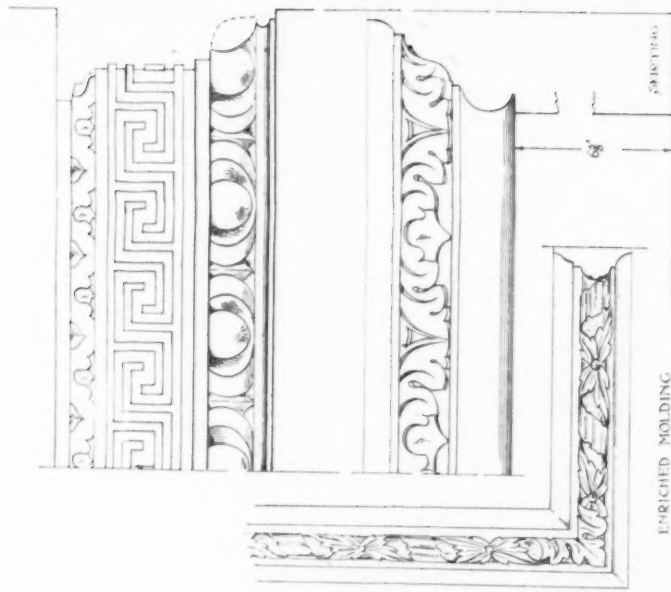
No. 5 GREAT GEORGE ST. WESTMINSTER.  
 (NOW IN THE VICTORIA & ALBERT MUSEUM.)

N<sup>o</sup> 5, G<sup>t</sup> GEORGE ST S.W.  
(NOW IN THE VICTORIA & ALBERT MUSEUM.)



SCALE OF INCHES & FEET

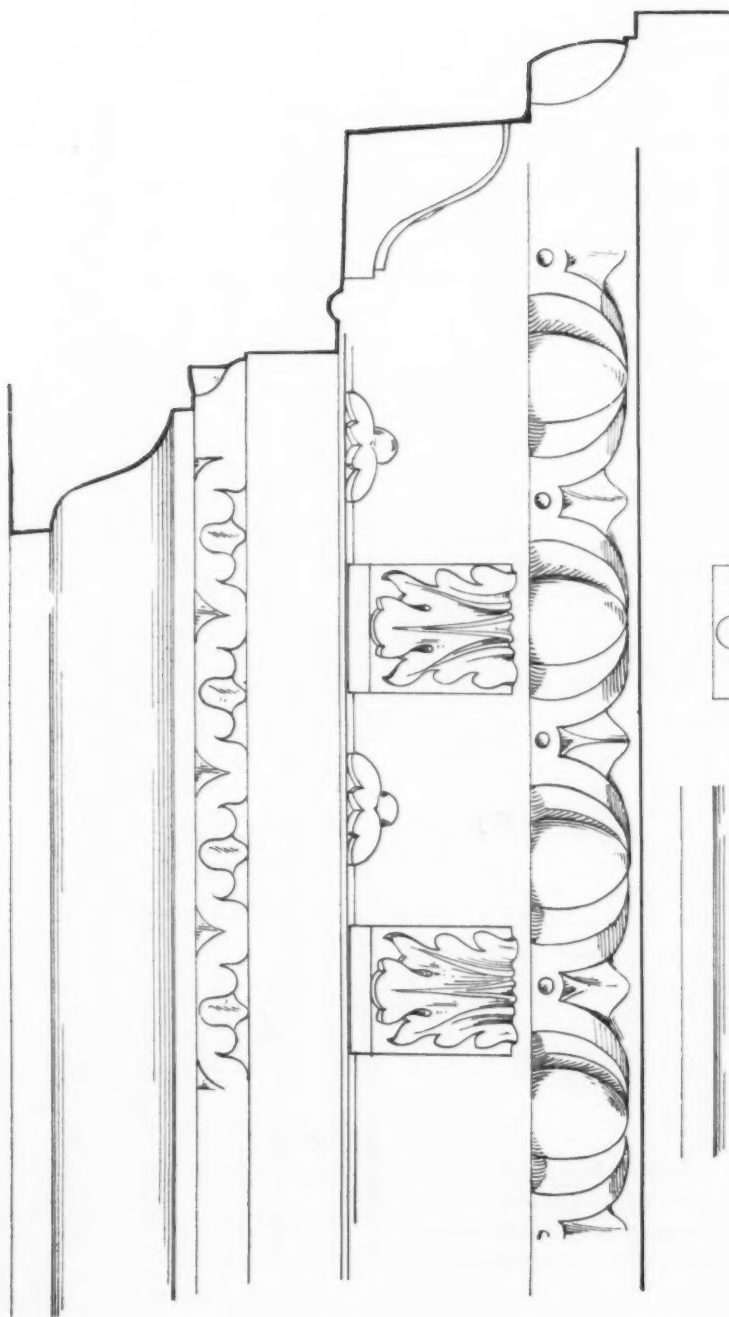
DOORWAY SIDE OF ROOM



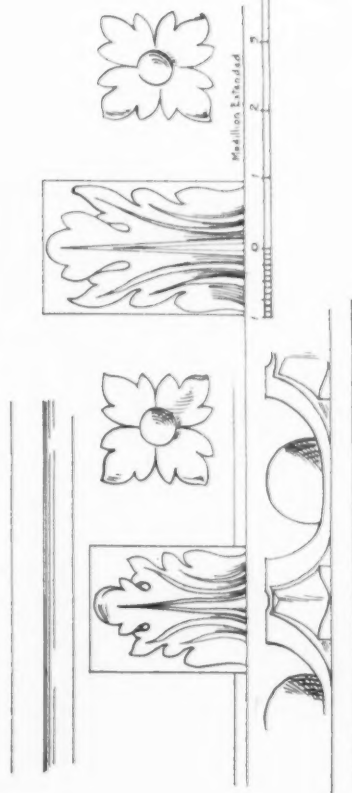
ENRICHED MOLDING  
TO PANELLING

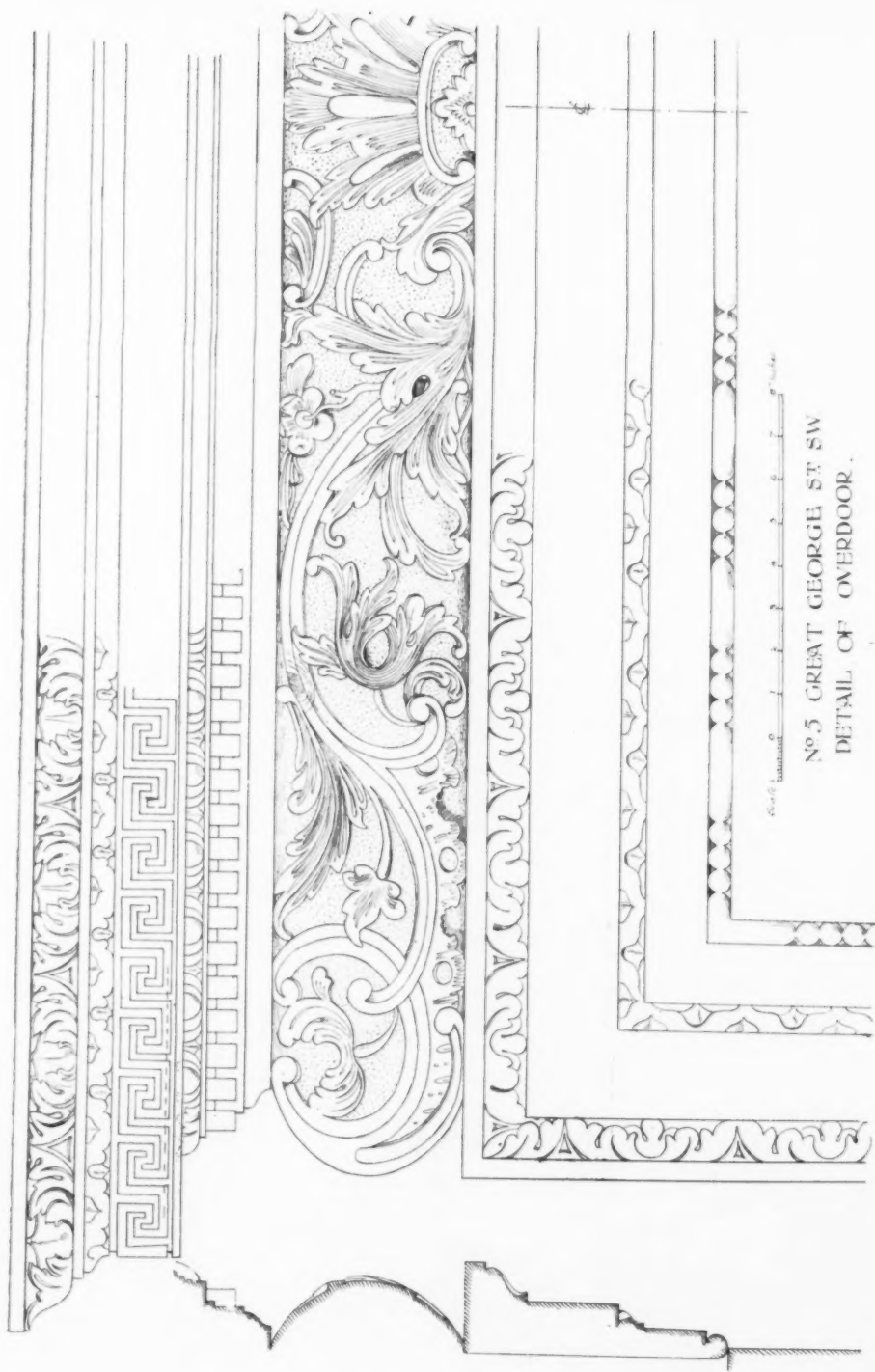
DETAILS



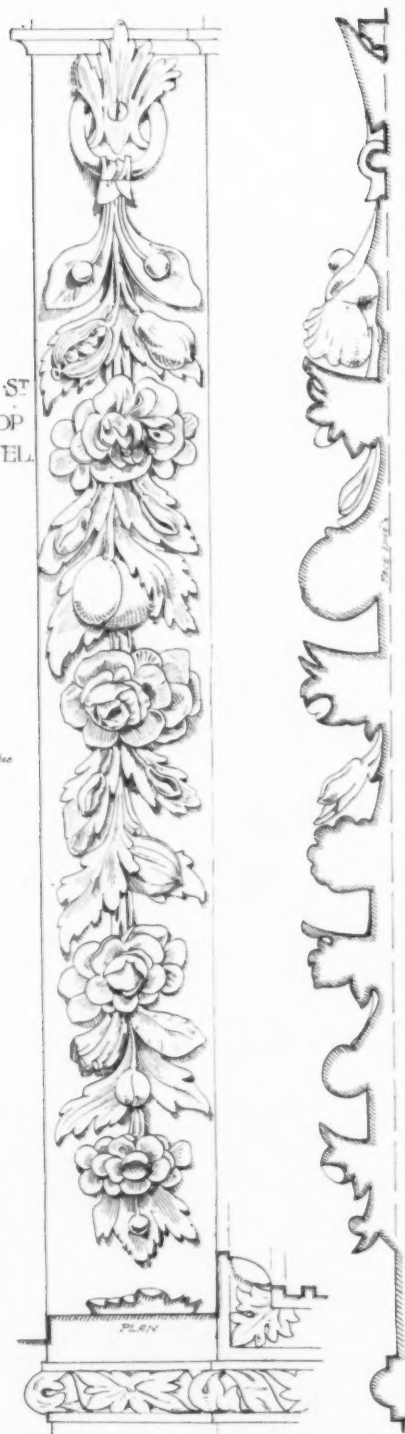


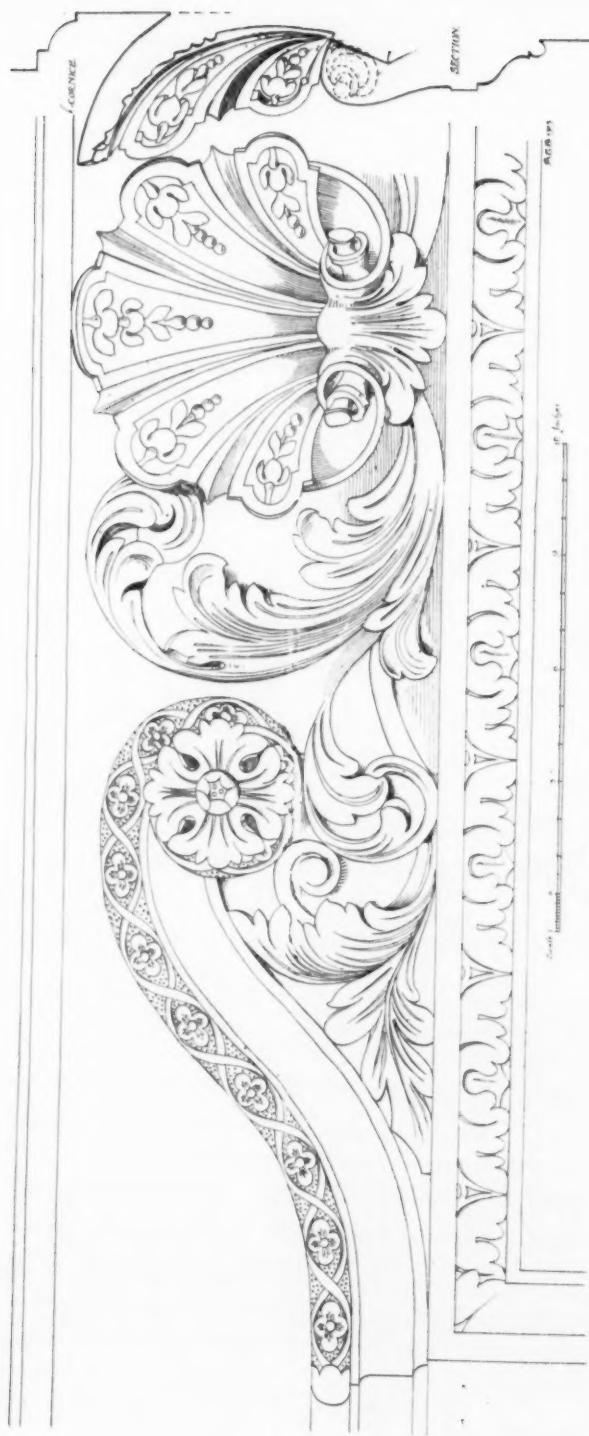
DETAIL OF MAIN CORNICE,  
Nº 5, GT GEORGE ST SW.  
V.G.A.M.



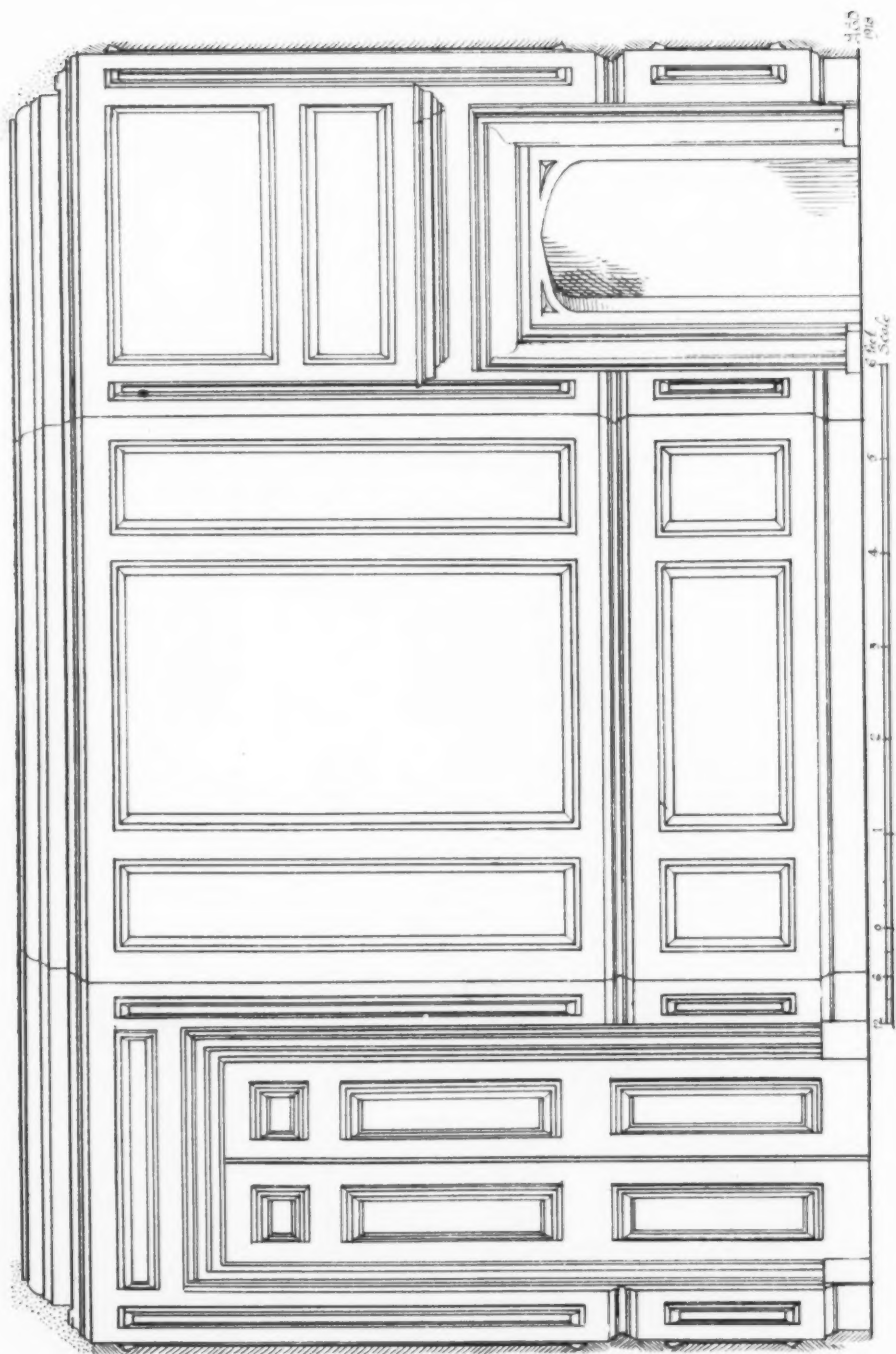


Nº 5 GT GEORGE ST  
DETAIL OF DROP  
TO OVERMANTEL



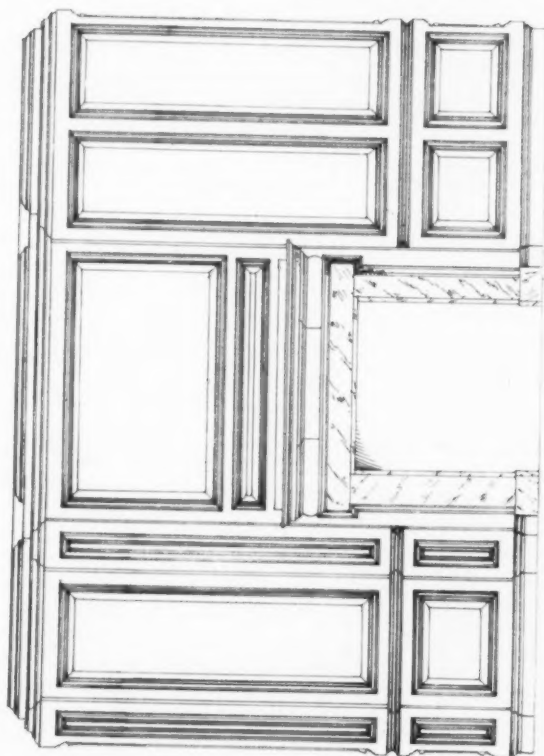
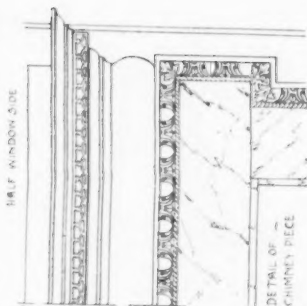
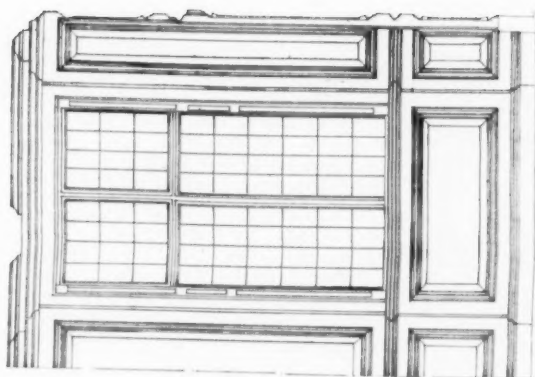


N<sup>o</sup> 27 HATTON GARDEN - E.C. - 1894.  
DETAIL OF ORNAMENT OVER NICHES.



GEORGIAN PANELLED ROOM  
CIRENCESTER HOUSE · GLOS.



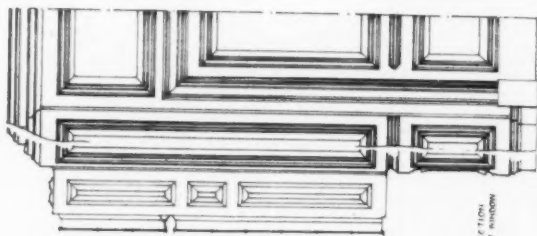


CHIMNEY PIECE DOB

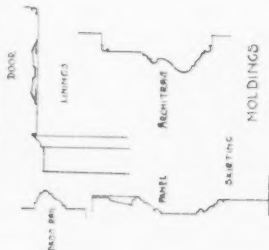


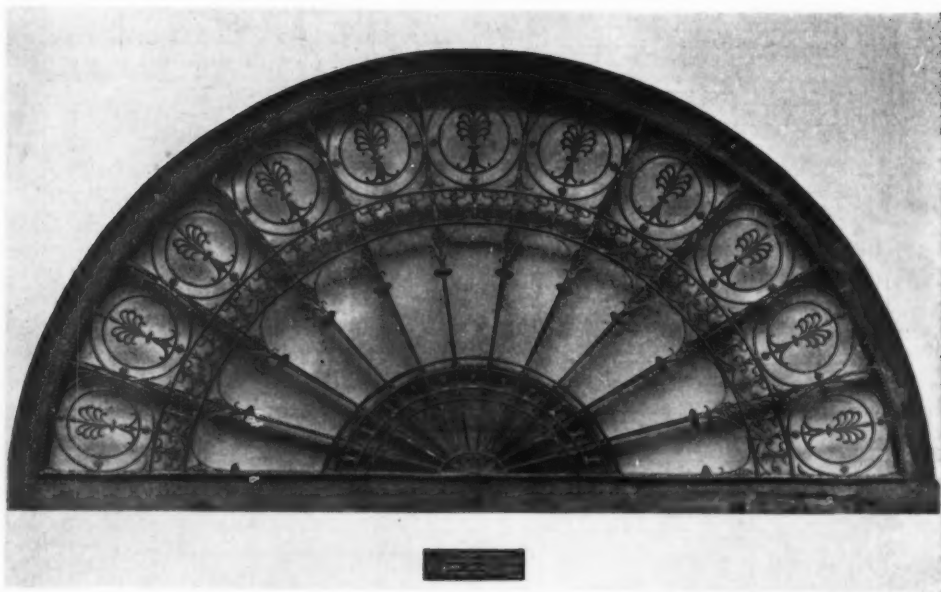
WILLIAM & MARY ROOM (1690s)  
FORBES HOUSE, EASTGATE  
GLOUCESTER

PLAIN



SECTION  
OF WINDOW





ADAM PERIOD CAST-LEAD FANLIGHT IN VICTORIA AND ALBERT MUSEUM.

where such is possible, but it does not always so occur. Take, for example, the comparison of the door side of the room from No. 5 Great George Street, Westminster, with the chimneypiece side of the room from Forbes House, Gloucester. The latter example is of the early William and Mary period, before the introduction of the sash window into this district. Although the chimneypiece is practically central, there is an unequal distribution of panelling on either side of the chimney breast. Each side is, however, so designed that a compensating balance results, which is quite harmonious. This is not seen in the side of the room from Great George Street. The door here is awkwardly placed, and the panelling consequently irregularly spaced. Fortunately, one does not look at the side of a room in direct elevation, and upon entering this room, the chimney-

piece side, which is equally balanced, demands the first notice. A room is always seen in perspective, and the main feature, which is usually the chimneypiece, attracts the eye immediately, before it travels around in quest of other items of interest. Irregularities in the panel distribution can therefore be softened by the judicious disposal of articles of furniture.

It is possible there existed a definite reason for the projecting feature seen to the left of the chimneypiece in the instance cited from Forbes House, as it was built for an ecclesiastic who was responsible for the building of the church opposite. A number of the better houses in this town were built for prelates, Canon Maden's House, with its fine staircase, being an example. I shall hope to deal with this and the Foresters' Hall in a later article.

## THE ARCHITECT'S LIBRARY



### HOUSING UNSKILLED WORKERS

By JOHN TAYLOR BOYD, Jr.

THIS\* is one of three American books that treat comprehensively of the housing problem. One other is the Report of the U. S. Housing Corporation, of which Vol. II. was reviewed in the January issue of the Architectural Record. Architects will find that the two works supplement each other. The Housing Corporation's Report furnishes a wealth of technical data on building projects, but it does not cover the whole field of housing. The non-technical aspects of the subject are the real crux of the existing housing crisis; and it is in the sound comprehensive exposition of the non-technical factors that the chief value of Mrs. Wood's book lies. The third book is Mr. Lawrence Veiller's "Housing Reform."

In much of the writings of the architectural profession on housing there is a wide gap; the subject matter deals with the two extremes of technical details and of vague generalities on sociology, and leaves out the solid intermediate field between. That is the field of promotion and of organization: It is the building up of a public opinion to support good housing, which means inspiring prominent citizens to organize to

obtain legislation which shall protect good housing against the ruinous competition of bad housing; and then the forming of corporations that will undertake the practical duties of finance, construction and the management of actual housing enterprises. If architects will master the principles of this undeveloped side of housing, they will be better able to exert the influence to which their position entitles them. No doubt they will leave this side to others to handle, but they should certainly understand its workings in order to achieve full co-operation in housing work.

Despite the title of her book, Mrs. Wood has not restricted her subject to the unskilled worker. Inasmuch, however, as his housing troubles are the hardest part of housing, and as their solution concerns all the factors of the subject, they form the central theme of the discussion.

The first chapters contain a most intelligent short history of bad housing, together with a classification of its various types and of the moral and physical kinds of deterioration that slums cause. These opening chapters are invaluable for an architect, because he should be able to recognize the ancestry of any spurious schemes of relief that will be

\*"The Housing of the Unskilled Worker." By Edith Elmer Wood. New York: Macmillan Co.

placed before the public. They will be offered with the crafty excuse that, in the crisis, we must do the best we can, and cannot expect too much. Had San Francisco been able to replan her city after the great disaster, she would not now be faced with a housing problem in the devastated area, only a dozen years after the great catastrophe. Halifax, N. S., on the other hand, after a like calamity in 1918, is replanning her ruined districts under the auspices of an experienced town planner.

The importance of the legal side of housing runs all through the book. The author does well to attach such significance to the legal and administrative system of housing and town-planning that has grown up in Massachusetts under the state's Homestead Commission. Those who know anything of the rapid progress made by the Massachusetts commissions, their sound, sure sense, the wisdom of their policies, how they win popular support and establish themselves firmly in the fundamental law and administration of the state, and how their example spreads in other states—such observers will eagerly watch the work of the Commission, for out of it may come the solution of the difficulty. Already the Homestead Commission has obtained from the voters two amendments to the state's constitution in aid of its policies.

This absence of a legal system and of agencies of political administration indicates how great is the task confronting those who would see good housing established throughout the nation. Any great activity, in order to succeed, must root itself in customs and habits and good will of the people, who then write it into their laws. In housing, the void is a big one to fill up. At present one state, Michigan, and two cities in the United States, New York and Chicago, have effective restrictive housing legislation and administration. On the constructive side there is chiefly only the Massachusetts Homestead Commission with its rudimentary system of co-operation with towns and cities. But under pressure of the shortage of homes, public interest is awakening as never before.

Older methods do not seem to fit the situation and new ones are being sought for.

#### EARLY BRICK ARCHITECTURE.

THERE is always space on the architect's book-shelves for additional works on the subject of early American architecture and the appearance of *Brick Architecture of the Colonial Period in Maryland and Virginia\** is warmly welcomed. Study of our early architecture and decorative arts has passed the stage of discursive and general treatment and has reached the point where a thorough investigation of particular localities or types of material is in order.

No portion of the original colonies can boast a richer tradition of beautiful building in permanent material than Maryland and Virginia. Settled under more favorable economic auspices than the New England states, these great properties granted by the crown were laid out and developed by men of taste and wealth who were conversant with much of the finest Georgian architecture of the mother country. Their intercourse with England was continuous and the wealth which was derived from their extensive landed holdings found ready outlay in the sumptuous surroundings from the midst of which they dispensed their generous hospitality.

The use of brick is rather the rule than its exception in this country. Brick-making was one of the earliest trades extensively practiced in Virginia and in the seventeenth century we find records of contracts let for brick buildings which should follow in all respects the brick building methods of England. In the appreciative introduction to the book a description of the use of brick, particularly in Maryland, is interesting. Its color, texture, methods of laying and joint pointing are important in reproducing as closely as possible the wall effects of the originals, such for instance as the Brice and Ridout houses in Anna-

\*"Brick Architecture of the Colonial Period in Maryland and Virginia." By Lewis A. Coffin and Arthur C. Holden. New York: The Architectural Book Publishing Company.

polis, where the whole wall surface is made up of headers, breaking joints, and where the use of molded bricks laid on edge and forming the water tables is noteworthy. The chimneys are striking in their height and in the thinness of their lesser dimensions, and their form was evidently considered a necessary element in the composition of the gable elevations, as is witnessed in the Baltimore town house of Charles Carroll, where these chimneys are without use and of little more than the thickness of the walls, the actual chimneys rising at some distance within the end of the gables to serve fireplaces on the inside walls of the rooms.

The detail of the exterior woodwork, of which numerous measured drawings appear in the book, is often beautiful in scale and form and its whiteness contrasts well with the soft-hued brick. There are legends of more than one fine lead cornice in Annapolis, whose existence, however, no one is willing at present to vouch for, but which furnishes an interesting object for architectural search.

Attention is also called to the window treatment, which plays a large part in the design—the frames, simply molded, are set flush within the brick openings, and are almost without exception devoid of shutters.

The interior woodwork in many of the houses is elaborately carved, its effectiveness as a whole making up for imperfections in certain cases in the technique. The measured drawings of this carved and molded work, both interior and exterior, serve their purpose of scientific accuracy, supplemented by photographs which explain the relief and gradations of surface. Throughout much of the carved detail runs a slight French feeling—a bit of the *rocaille et coquille* as

interpreted by the hands of English trained workmen.

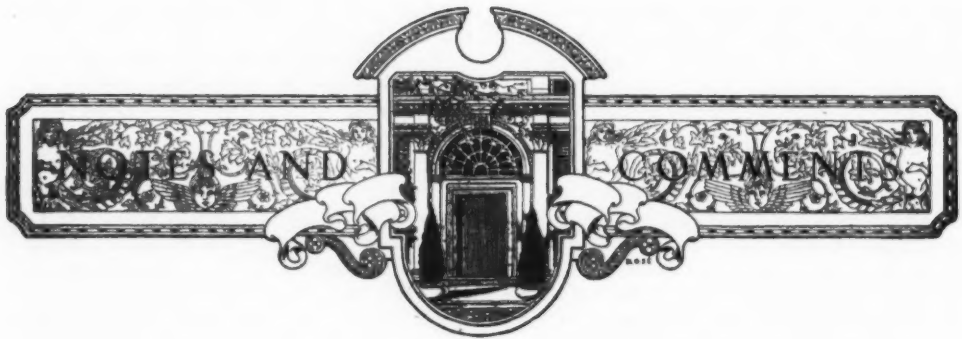
An interesting detail of many of these houses not noted in the book is the use in frequent cases where paneled walls occur of raised and beveled panels of hard plaster within molded stiles and rails of wood. It would seem to have been utilized where wide panels were desired and wood of sufficient width unobtainable, for wooden and plaster panels of identical detail are apt to occur in the same house. In the later houses much very beautiful stucco ceiling ornament is found, which leads us, from its perfection, to believe that European workmen were imported for this careful work.

The arrangement of comparative plans is interesting and emphasizes the popularity of the great central hall, which runs through from front to rear, relict of the seventeenth century country house plan. Another striking feature is the infrequent occurrence of the monumental stairway. The stairway is usually relegated to a subordinate position and in some cases practically hidden away.

The book presents an unusually interesting collection of material, plans, photographs, and measured drawings of details, with useful and interesting notes attached to them. Several of the houses, strictly speaking, are not of the Colonial period, but date rather from the early Federal times. The bibliography, too, should be of service, although the list of the early carpenters' guides, which were widely used, might be greatly augmented. The most striking omission in the present edition is that of any index, an item which would add much to the usefulness of the work, but whose absence cannot impair the interest attaching to the fine selection of material chosen with a trained architectural taste.

CHARLES OVER CORNELIUS.





### The Carved Window of San José.

One rarely finds in a Spanish church a window that has been developed into an ornamental feature, unless it forms part of a larger composition. This statement does not apply of course to Gothic churches, which are essentially French importations. The Spanish architect keeps down the size of his windows, because of the blazing sunlight of his country, and gives scant thought to their enrichment.

It is therefore interesting to come upon such a feature as the baptistery window of Mission San José de Aguayo, near San Antonio, Texas. One discovers it unexpectedly on a side wall that is otherwise quite devoid of embellishment and which provides no special structural setting for this gem of ornament.

The character of the work is quite like that upon the west front of the church, florid and in high relief, displaying a marked baroque influence. The framework of the design is strong and well defined and is softened by scroll and leaf work of that irresponsible and irrepressible character so roundly denounced by stylistic purists.

The simple iron grill which occupies the opening is reputed to have been made in Spain and brought here by the padres. Local tradition relates that the window was the crowning achievement of the artist whose skill contributed so much to the beauty of this mission; that it was a labor of love dedicated to the memory of the woman whose fickleness drove him to a monastic life, that upon the completion of the window he languished and soon died, to be buried beside the mission walls.

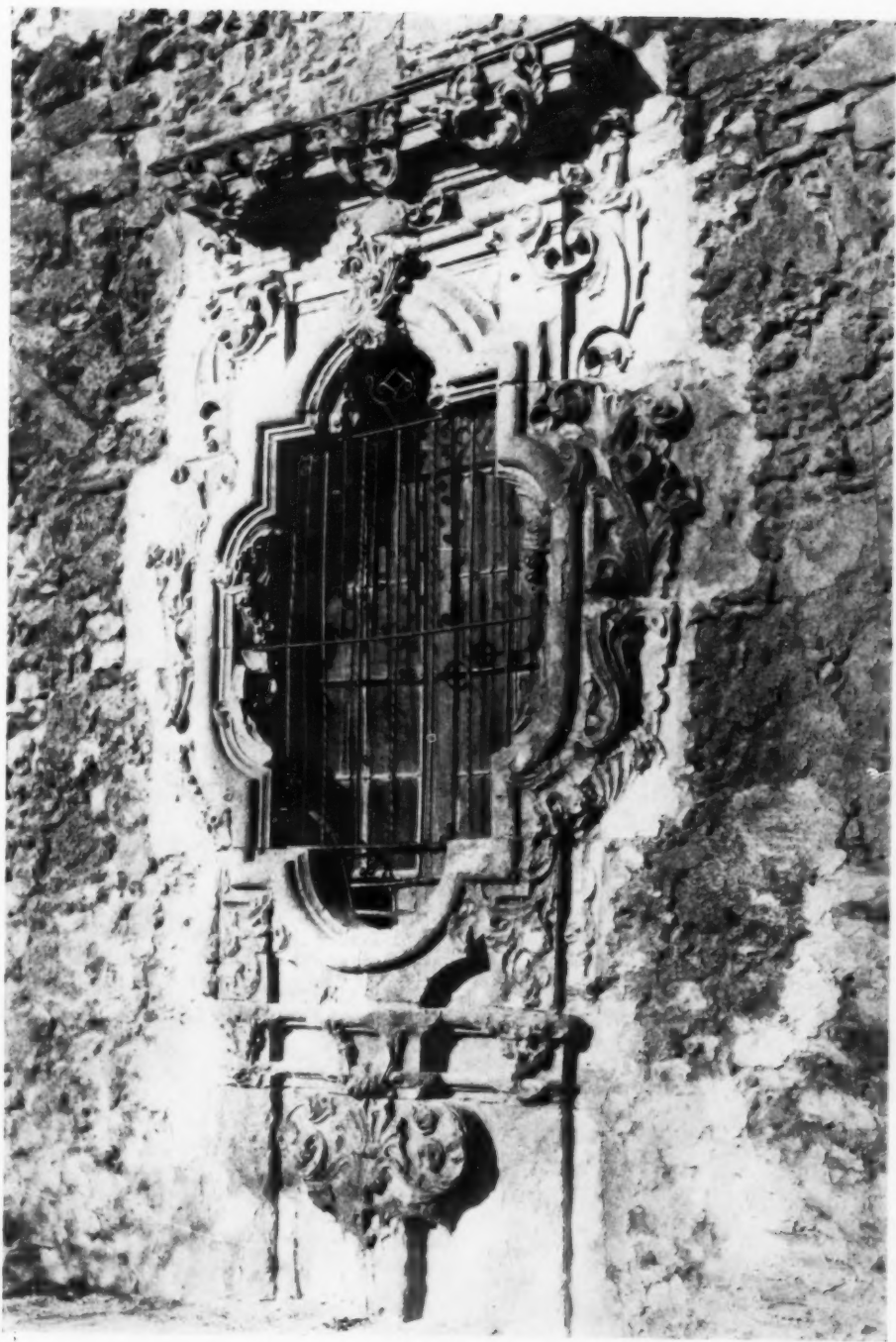
The window merits the reputation it bears of being one of the most beautiful examples of Spanish architectural detail

left by the padres, of whose skill so many traces are to be found in our Southwestern States.  
I. T. FRARY.

### A Gathering Place in Town Plans.

One of the problems in town planning not yet solved concerns the provision that is to be made for a public gathering space, a central square or forum which shall be the theatre for such public functions as may take place in the life of the community. In designs for town plans published from time to time, two tendencies may be noted. Town planners of architectural training often display open squares or plazas based on well-known European examples, while those whose training is in landscape architecture hesitate to open out such a center anywhere in the design, preferring instead informal parks, where the attraction lies in decorations of green lawns and foliage. The latter consider empty asphalt spaces to be artificial, uninteresting in execution, the result of an overtechnical emphasis on formal design. They point with pride to their splendid facilities for outdoor recreation, both in little playgrounds scattered through the town and in the large parks on the outskirts, where every sort of sport and gathering may take place. They provide assembly spaces and outdoor theatres. They ask, with much reason, what more could be done?

Like many another problem, the important consideration is the problem itself, rather than individual preference or historical analogy. The point may be made that modern town planning, especially in the minds of many of its leaders who are gazing far ahead to a highly socialized community, means a community extra-



SOUTH WINDOW OF BAPTISTERY, MIS-  
SION SAN JOSÉ, SAN ANTONIO, TEXAS.

ordinarily organized. That means towns entirely humanized and humanitarian. It means towns akin to the old Greek and Latin civic ideals—towns self-conscious in civic life, proud, powerful, models of co-operation. As one aspect of the life of such communities we have countless public meetings, where people foregather collectively, not to transact business directly, but for celebration and stimulation; with ceremonies, addresses, commemorations, inaugurations, pageants, in which the whole people formally but democratically and spontaneously, delight to join. Indeed, such activities have greatly increased in American life within the past few years. Now, may we not conclude that town plans must provide for such an important social feature? Will an informal park or outskirt meadow answer the purpose? In such gatherings the emphasis is on man, not on nature. What is really wanted is a setting for a human picture, for crowds kaleidoscopic in color, for decorations of drapery, of pageants, of flags and banners, contrasted in sunlight and in the deep shadows of walls. The painter should be asked for an opinion as to the setting for such pictures. He might say that during half the year the trees are leafless, the lawns are straw, and a drab background is thus provided for a public function. Any great masses of green cut up the crowds, and they detract from the impressive effects of that colorful pattern of crowds and processions, that endless fascination we find in massed and moving humans. The simpler the setting, the better. Neither elaborate architecture nor elaborate naturalistic parks are needed. Differences of level might be found—if not too frequent—so as to provide great elevated

spaces as platforms on which the chief part of the spectacle could take place.

In discussing this feature with a city planner, he agreed with me, and, in return, made the significant remark that the reason for the hesitation and disagreement on this focal point in town plans was that communities themselves have not yet developed clear ideas as to how they may use such a forum, or broad avenues leading to it. Once they make their demands known, he said, town planners will soon meet the demand. Although my friend made a good point here, it is also true that designers should be forehanded. Note that where such a gathering place has been provided, even with a limited purpose, soon a wider and broader usage for it has grown up. I refer to the immense stadia provided for football contests at our universities. They form great settings of bare grass and barriers of monumental architecture. They are preferred to informal parks and shaded campuses for every kind of entertainments, pageants, celebrations, dramatics. In fact, our universities are our only planned towns that actually exist at the present time; not only architecturally but socially.

It is to be regretted that the true function of geometry in civic architecture is not understood by all. Fundamentally its use comes in where the human element, the element of collective organization, is emphasized. In the controversy between two schools, one school is apt to worship geometry for its pomp and display and artificiality, while the other dislikes it as reaction. It is liked or disliked for its own sake, rather than appreciated as an expression of a human need.

JOHN TAYLOR BOYD, JR.